



# THE Tatler

& Bystander 2s. weekly 4 Nov. 1959

**WINTER SPORTS  
& SPRING CRUISE  
NUMBER**



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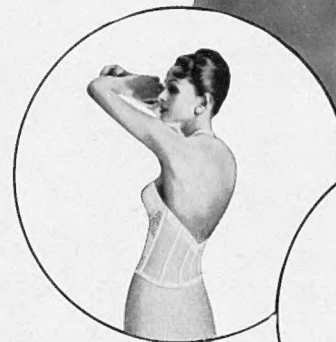
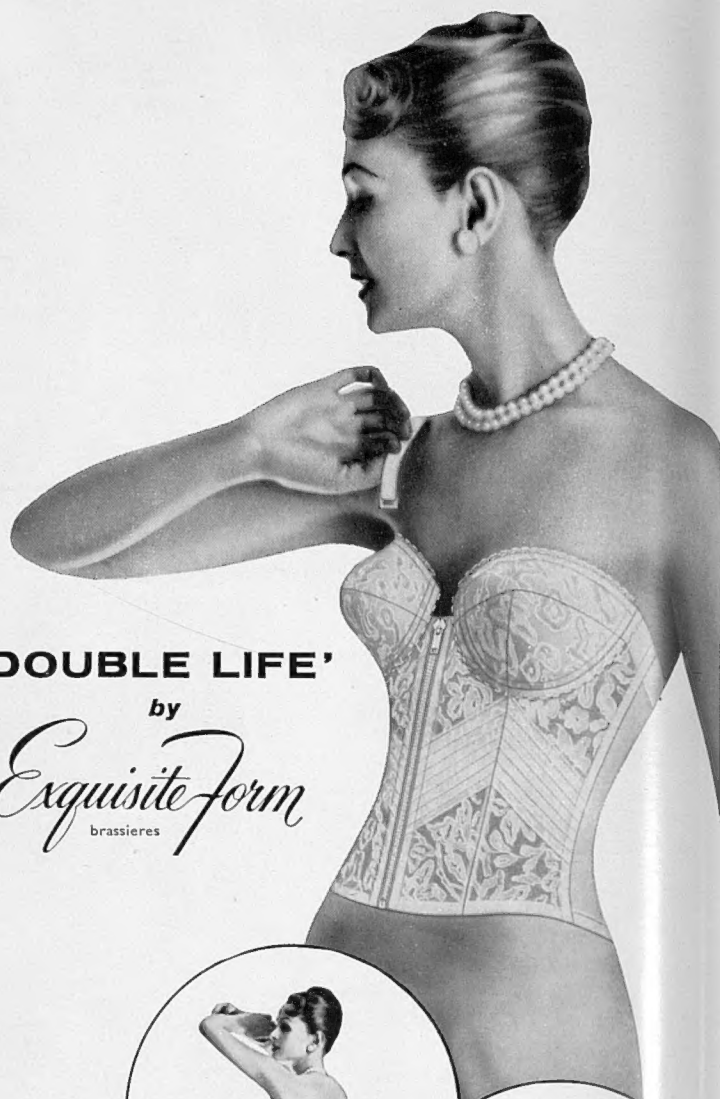
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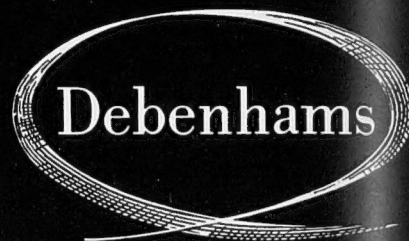
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# Fashion headline

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## Model Millinery at



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Photographed by Peter Clark

Vol. CCXXXIV No. 3036

4 November 1959

With the limit lifted on travel currency, both **Winter Sports & Cruising** should have bumper seasons, and this number—as THE COVER by Colin Sherborne indicates—is The Tatler's send-off. First comes the **BOB BALL** (page 266). Then the changing habits of the ski resorts are charted in a feature on page 268, **GOING OUT & COMING IN**, followed by a **SKI CALENDAR** for 1959-60. The fashion pages (271 to 277) are, of course, devoted to **SNOWLINES**, and both Jean Cleland (page 299) and Monica Furlong (page 282) have some ideas about limbering up. . . .

On the cruise front Muriel Bowen writes as a veteran, and in **SEATING PLAN** (page 284)

expounds the finer points of tablemanship, which can make a difference to enjoying the trip. Doone Beal provides a guide to where to go cruising.

Back home, there's excitement among balletomanes over John Cranko's *Antigone* at Covent Garden. Alan Vines's photographs of the **BEWITCHING BALLET** (pages 278-281) make the excitement easy to understand. . . . More mundane, but to many no less inspiring, will be Elizabeth Smart's investigation into **WHAT'S HAPPENED TO THE ENGLISH BREAKFAST** (page 289).

**NEXT WEEK:** The fur furore. . . Social Sydney. . . Dispersal sale. . . Hunt pictures.

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German) with Inghe Borkh. 7.30 p.m., 13, 16, 18 November (cov 1066).

## ART

**Bow Porcelain Exhibition**, British Museum, 10 a.m.-5 p.m., Sundays 2.30-6 p.m. To April.

**Society of Marine Artists Exhibition**, Guildhall Art Gallery. 10 a.m.-5 p.m., to 21 November.

**20th-Century British Watercolours**, Victoria & Albert Museum, 10 a.m.-6 p.m. Sundays, 2.30-6 p.m. To 13 December.

**Royal Court**. Rosmersholm. 18 November.

**Adelphi**. *Cyrano de Bergerac*. 18 November.

## CHARITY EVENTS

**Y.W.C.A. Christmas Fair**, Central Hall, Westminster, 12 noon to 7 p.m. 8, 9 December. Inquiries, Organizer, Y.W.C.A., 108 Baker St., W.1.

**Downside, Ascot & Ampleforth Dance**, the Dorchester, 14 December. Tickets price £2 5s., from the Secretary, Miss Patricia Huth, 22 Eaton Square, S.W.1.

enormously exciting . . . the playing is consistently effective." Paul Rogers, Robert Shaw, Percy Herbert, Dudley Foster. (Westminster Theatre, vic 0283.)

**The Importance Of Being Earnest.**

"I do not remember a revival at the Old Vic that raised laughter quite so continuous and uninhibited." Fay Compton, Barbara Jefford, Judi Dench, John Justin, Alec McCowen. (Old Vic, WAT 7616.)

## FANCED FILMS

From Elspeth Grant's reviews. For this week's see p. 293.

G.R. = General Release.

**North By Northwest**. "... exhilarating, swift and impudent as the best film Alfred Hitchcock has ever given us . . . spies and counterspies . . . typically sensational climax. . . ." Cary Grant, James Mason, Eva Marie Saint. (Empire, Leicester Square, GER 1234.)

**Anatomy Of A Murder**. "... most definitely a film not to be missed . . . the court-room scenes are among the most exciting I ever saw." James Stewart, Lee Remick, Ben Gazzara, Joseph N. Welch. (Columbia Theatre, REG 5414.)

**The Mummy**. "... swaddled in miles of bandages, he is aroused from a 4,000 years' sleep. . . . Just for a minute they nearly had me taking the darn thing seriously." Peter Cushing, George Pastell. (G.R.)

## GOING PLACES

COMPILED BY

JOHN MANN

SHOWS SPORTS SPECTACLE

## OUT OF DOORS

**Bicester & Warden Hill Hunter Trials**, Priors Martin, nr. Southham Warwickshire, 10 November.

**R.A.C. International Rally**, 16-21 November.

## MUSICAL

**Royal Festival Hall**, Stravinsky's *Oedipus Rex*, conducted by the composer, narrator Jean Cocteau. With the B.B.C. Symphony Orchestra & Men's Chorus. 11 p.m., 9 November. Busoni's *Dr. Faust*, with Fischer-Dieskau in the title rôle, and the Philharmonic Orchestra conducted by Sir Adrian Boult. 7.30 p.m., 13 November. **Covent Garden Opera**. *Salome* (in

## EXHIBITIONS &amp; SHOWS

**"Pick Of The Packs"** Exhibition (50 types of packaging). Design Centre, Haymarket. To 7 November.

**Scottish Motor Exhibition**, Kelvin Hall, Glasgow. 13-21 November.

**National Centenary Dog Show**, Birmingham, 13, 14 November.

## FIRST NIGHTS

**Duke of York's**. *And Suddenly It's Spring*. Tonight.

**Albert Hall**. Georgia State Dance Company. 9 November.

**Old Vic**. *Richard II*. 17 November.

**Prince Of Wales**. *The World Of Suzy Wong*. 17 November.

## HUNT BALLS

**Warwickshire Beagles**, 6 November (Lygon Arms, Broadway); **Cotswold**, 13 November; **South Oxfordshire** (Phyllis Court, Henley-on-Thames), Avon Vale, 20 November; **V.W.H. (Cricklade)**, E. Kent, Sir W. W. Wynn's, 27 November; **Cambridge University United Hunts** (Pitt Club), 28 November.

## PRAISED PLAYS

From Anthony Cookman's reviews. For this week's see p. 292.

**Clown Jewels**. "The Crazy Gang . . . effortlessly embody the spirit of Cockneydom . . . their fooling has mellowed into a kind of subtlety proper to itself." (Victoria Palace, vic 1317.)

**One More River**. "... the play never once slackens its hold . . .

Out on 12 November, in good time for sending to friends or relatives overseas, is The Tatler's **Christmas Number**, an extra issue costing 3s. 6d. This year it is more entertaining than ever before, with contents ranging from a serious article on religious art by Siriol Hugh-Jones to an utterly frivolous

proposal by Mary Macpherson for writing Christmas thank-you letters on an assembly-line principle. L. P. Hartley, Francis Kinsman, and Pamela Vandyke-Price contribute. Order now from The Circulation Manager at this office (postage 6d.) or through any W. H. Smith bookstall.

# The Christmas Number, 1959

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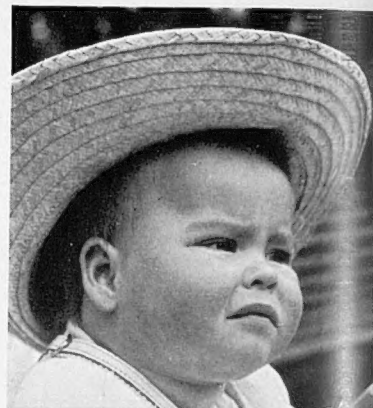
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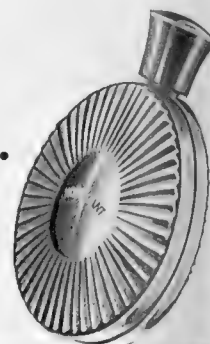
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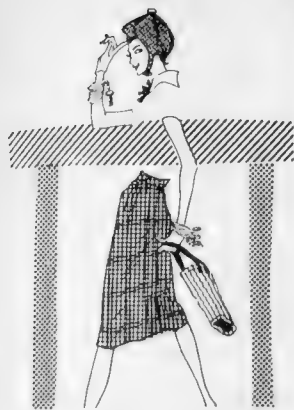
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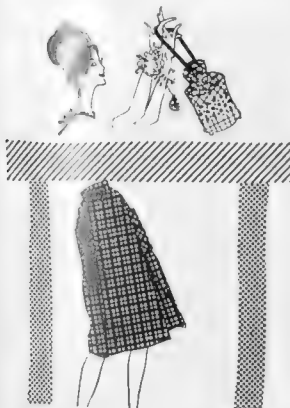
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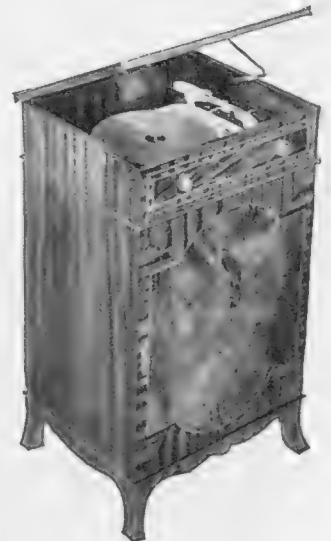
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**Hale—Fraser-Allen:** Susan, daughter of Mr. & Mrs. John Hale, of Plumpton, Sussex, married Lt. Michael Fraser-Allen, R.E., son of Mr. & Mrs. R. Fraser-Allen, Ripe, Sussex, at St. Margaret's, Pepperham, Lothbury



**Bryant—Simon:** Lois, daughter of Mr. & Mrs. A. G. Bryant, of Speldhurst, Kent, married Rennie James, son of Mr. & Mrs. David Simon, of Dorset Square, London, N.W.1, at the Church of St. Mary the Virgin, Speldhurst

## WEDDINGS

Engagements on page 311



**Turnbull—Weller:** Alison, daughter of Sir Richard & Lady Turnbull, Government House, Tanganyika, married Capt. Paul Weller, Somerset Light Infantry, son of Mr. & Mrs. S. B. Weller, of Saltford, Somerset, at St. Alban the Martyr's, Har-es-Salad



**Bearman—Margetson:** Sandra, daughter of Mr. R. L. Bearman, of East Heath Rd., N.W.3, & of Mrs. B. Bearman, married John, son of Mr. & Mrs. E. Margetson, of Chalfont St. Giles, at St. Peter's, Eaton Square



**Snow—Swan:** Margaret, daughter of the late Mr. and Mrs. W. R. Snow, of Unley Park, Adelaide, Australia, married Malcolm, son of Mr. & Mrs. N. P. A. Swan, of Bedford Gardens House, W.8, at St. Margaret's, Westminster

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**THE Tatler**  
& BYSTANDER 2<sup>nd</sup> WEEKLY

4 NOVEMBER 1959

# The Newbury Race Ball

A report by Muriel Bowen of the biennial Berkshire event,

held this year for the first time in a private home



Mrs. John Henderson, chairman of the ball (and joint M.F.H. of the Craven Hunt), Mr. Derek Parker Bowles and Mrs. Christopher Loyd



PHOTOGRAPH BY DESMOND O'NEILL

In the supper marquee. The ball was held at the Woodlands St. Mary home of Mr. & Mrs. John Gilbey



Mr. &amp; Mrs. Michael de Pret-Roose



Miss Virginia Gaslee and Mr. Peter Wakeyn who have recently become engaged



Mrs. C. Grenville-Grey and Lord Norrie (former Governor General of New Zealand)



Mr. Bryan Marshall (left), who rode the winners of several Grand National

THE NEWBURY RACE BALL *continued*

I'VE NEVER SEEN SO MANY SHORT evening dresses at a formal country function. The Newbury Race Ball might almost have been a coming-out party in London. The **Hon. Mrs. John Astor** wore one—a striking affair of black and white organdie, and so did the hostess, **Mrs. John Gilbey**. Her home, Inholmes, Woodlands St. Mary, was lent for the ball. Others in shorties were the **Hon. Mrs. Whetherly**, the **Hon. Mrs. Max Aitken** (a lovely sugar-pink wild silk with silver shoes), and **Mrs. John Henderson** who is joint-master of the local foxhound pack, the Craven Farmers.

A year ago it would have been thought a slight to a hostess to wear a short evening dress at a county ball. Not now. More than one-third of the women at the Newbury Race Ball wore short ones, which made the evening's talking-point.

"Long dresses will *always* be better than short ones in the country," said **Mrs. Anthony Greenly**, who is a daughter of **Sir Kenneth Gibson, Bt.**, who runs the Sandown meeting. "All the people with short dresses here this evening are sitting in front of gas fires with bare legs sticking out in front of them!" Others in the long-dress camp were **Lady Des Voeux**, **Mrs. Duncan**

**Simonds**, **Mrs. Alec Pilkington**, and **Lady Mount**.

The dresses and the dancing were only two of the attractions at Inholmes, a house of great charm which **Mrs. Gilbey** recently inherited from her mother. Floodlight-like picked out the warm red and green of the Virginia creeper, and guests walked through a pink-and-white striped covered way hung with floral baskets which lead from the gravel to the front door.

Quite the most engaging personality was **Lord Norrie**, former Governor of New Zealand. He talked about the house his daughter will move into after her honeymoon (the **Hon. Rosemary Norrie** married **Mr. F. H. M. FitzRoy Newgate** in London that week): "It's one of those places where people pay half-a-crown to have a look. But I'd prefer my new house—it's small, modern, comfortable and easy to run."

When the dancing got too hectic there was a flower-decked marquee for taking a breather, eating buffet supper, or getting the benefit of those discreetly placed gas fires. Sitting at the supper table I saw, **Lt. Col. William Kingsmill** (the brewer who made the merger headlines some months ago) & **Mrs. Kingsmill**, **Mr. & Mrs. John Puxley** accom-

## THE RACEHORSE OWNERS' DINNER

PHOTOGRAPHS: DESMOND O'NEILL



Mr. T. G. Johnson with Mrs. A. S. Colson and Mr. P. B. Lake



Mr. Martin Benson (he has a Newmarket stud) and Capt. &amp; Mrs. C. M. Carler



Captain Cecil Boyd-Rochford. He is one of the Queen's two trainers



Lady Juliet Fitzwilliam (once the world's youngest M.F.H.) and Earl Jerningham



Mr. Fulke Wakeyn, Mrs. D. Parker  
Harcles & Mr. Charles Smith-Bingham



The Hon. John & Mrs. Lawrence, with  
(centre) Sir William Pigott-Brown, Bt.



Viscount & (left) Viscountess Bearsted.  
They have a new house in London



Mrs. Noel Denny and Mrs. Rosemary  
Jenni with Mr. Tim Odhams

panied by Capt. & Mrs. Jeffrey Hernu, who  
were staying at the Puxley's handsome  
Elizabethan house for the weekend, Lady  
Jean Christie, Comdr. & Mrs. Sandbach,  
and Mr. & Mrs. George Mann.

In the morning it was early to bed and  
early up. Several small shooting parties were  
made up—some hastily contrived at the  
last minute. The Hon. John & Mrs. Astor had a  
small shooting party at Kirby House, where  
their house party included his brother and  
sister-in-law, the Hon. Hugh & Mrs. Astor,  
and Mr. & Mrs. Andrew Rollo.

Berkshire has never been so social. Many  
people who lived in London before the war,  
going down to Berkshire for only an occa-  
sional weekend, now make their homes there,  
while their husbands catch an early train  
from Newbury in the mornings. No trouble  
either in getting enough people in Berkshire  
interested in a party—the problem is to find  
somewhere big enough to put them when  
you have got them interested. Some of the  
more interesting people who wanted to come  
to the Newbury Place Ball found themselves  
out, all because there wasn't any more room!  
The races were a great draw for the house  
parties, and for those who came down from  
London just for the day. Mr. Jock Whitney,

the U.S. Ambassador (who had a runner) was  
there, and others were Mrs. Henry Tiarks and  
her daughter Henrietta, Miss Serena Fearnley-  
Whittingstall (who marries trainer John  
Oxley next month), and the Earl of Carnarvon  
whose "Schonbrunn" helped to provide the  
best finish of the day.

Mr. & Mrs. Bryan Marshall brought Mr.  
& Mrs. Maurice Wiles, Mr. Hugh McCalmont  
(he's over from Ireland to do an agricultural  
course) and Miss Penelope Candy from  
Lambourn. Mrs. Marshall, the former Mary  
Whitehead, was our leading international  
jumping girl of the immediate post-war  
period on her horse Nobbler. "I've retired  
from show-jumping since the summer," she  
told me. "There's not enough time with two  
small boys, but I intend to go hunting on  
Nobbler this winter."

#### RACEHORSE OWNERS DINE

When the racehorse owners joined Sir  
Malcolm McAlpine, the president of their  
Association, to dine and dance at the Dor-  
chester they left their horses at home—but  
only in spirit! The horses dominated the  
evening. Horses' names were bandied about  
between tables labelled "Ascot," "York,"

*continued on page 264*



Sir Gordon Richards (who has been a  
trainer since 1954) and Lady Richards



Sir Malcolm McAlpine, who is president  
of the Racehorse Owners Association



Lord & Lady Balfour of Inchrye, who  
were in Sir Malcolm McAlpine's party

Mrs. Cecil Boyd-Rochfort, who is one  
of the leading Newmarket hostesses

and "Newmarket." Bets flew between puffs of cigar smoke. Waiters with arms stabbing the air acted as spotters for "auctioneer" Clive Graham. And red-coated toastmasters were gathering in the chits (to be followed later by cheques). The best part of the evening was given over to a sweepstake on the Cambridgeshire.

Some people liked it that way, such as **Capt. C. F. Elsey**, one of the great characters racing in the north. "I've got a bad leg and my wife says it plays hell with me on the floor," he said. "So to be honest I'm glad to escape the dancing." **Mr. Atty Persse**, 90 this year, also preferred the sweepstake. "It's something to talk about, all the money these silly people spend. . . . Besides, being Irish, I like to talk." **Mr. Persse** was in **Mr. & Mrs. Aubrey Easton's** huge party which also included **Mrs. Betty Hammond**, and **Mr. & Mrs. Claude Leigh**.

**Captain Cecil Boyd-Rochfort**, one of the Queen's two trainers, came with his striking auburn-haired wife and a party including **Mr. & Mrs. Jack Thursby**, **Mr. Archie & the Hon. Mrs. Scott**, and **Miss Julia Calvert**. **Sir Gordon & Lady Richards** were being entertained by one of their patrons, **Mr. M. Sobell**.

"We're living in a temporary house for the present," **Lady Richards** told me. "But we're building a new bungalow by the stables. I don't know when we move but not before Christmas—that would be too much of a rush."

The **Maharajah & Maharani of Cooch Behar** were having their last evening out before he returned to India. "I've got three racehorses and two of them winners," she told me. "But it's a problem finding a name for my last purchase—he's by Infatuation out of Hyperat."

As I left, a little man who looked the dead spit of **Sir Thomas Beecham** was eyeing the sweepstake sheets with his pince-nez. But it was **Mr. C. D. Batt**, another owner.

## FASHION AT ASCOT

Back to Berkshire for a glittering array of fashion staged before the **Duchess of Gloucester** in the luncheon room at Royal Ascot. This was a great triumph for the Berkshire Red Cross and the ideas-woman behind the project, **Mrs. R. H. R. Palmer**. Not only did everybody have a good time, but their tickets brought a net profit of £2,000 to the Red Cross in its centenary year.

It was a nostalgic occasion for **Mr. Norman Hartnell** (another who lives mostly in Berkshire nowadays) because it was the **Duchess of Gloucester** who put him on the first rung of the ladder of success. "The duchess came to me in 1935 and asked me to make her wedding dress and trousseau," he said.

Royal Ascot, usually so easy-going and leisurely, was a bustle of excitement. In the second luncheon room, **Lady Feilden**, **Mrs. Ambrose Congreve** and **Lady Remnant** were buttoning up their fancy stalls in order to get into the fashion show which followed the bazaar. **Mrs. A. M. Elliott**, the marine artist, and **Miss Effie Barker**, joint-Master of the **Garth Hunt**, were guides for tours of the Royal Box. They did their job splendidly—right down to polite little reminders about wiping boots! But then these Berkshire ladies don't overlook things. They insured the fashion show and the bazaar in case it coincided with the General Election which they feared would steal their thunder. Having watched the Berkshire Red Cross close ranks I think **Mr. Macmillan** might, after all, have been the one to suffer.

## A FAMILY SETTING

The next night, a starlit night, was also a gay one in Park Lane when **Lady Mairi Bury** had a coming-out dance for her petite, blonde daughter, the **Hon. Elizabeth Keppel**.

**Lady Mairi**, in tangerine paper-taffeta and fabulous tiara and necklace of square-cut diamonds and emeralds, stood at the top of the imposing staircase of Londonderry House—her childhood home—to receive her guests.

It was a wonderful setting for a ball, though **Lady Mairi** told me that she thought **Elizabeth** might well be the last of the Londonderry family to have a coming-out there. In the gold-and-white ballroom the gay colours of dresses glowed softly under the chandeliers. The young men, the **Earl of Portarlington**, **Mr. Alexander Cadogan**, **Mr. William Lindsay-Hogg**, **Mr. Paul Channon**, M.P., and the **Hon. John Jolliffe**, found that they had only to walk a few yards from the dance floor to sit out in rooms hung with fine old paintings.

As **Elizabeth** is the eldest of her branch of the family there were many relatives present: her father **Viscount Bury**, the **Earl & Countess of Albemarle**, her cousin the **Hon. Camilla Jessel**, the **Dowager Viscountess Chaplin** and the **Hon. Walter & Mrs. Keppel**. For the older generation it was an evening of memories—memories of some of the greatest prewar parties when Prime Ministers and future Prime Ministers argued long after dinner. The hostess on those occasions was **Lady Mairi's** mother, the late **Dowager Marchioness of Londonderry**.

## FIREWORKS FOR THE BOBBERS

A ball just as young and lively was the **Bob Ball** at the Savoy (pictures on page 246). The **Marquess of Hamilton**, the chairman (he is studying agriculture at Cirencester), brought a large party, and so too did **Miss Sonia Maxwell**, **Miss Olda Willes**, the **Earl of Suffolk** and **Mr. Billy McCowan**—he brought up a team of "bobbars" from Oxford. Indeed with "bobs," and "bobbars," and "bobbets" the girls were having a

## BRIGGS by Graham



terrible time of it getting things sorted out.

"I'm afraid some of our young men get too lusty at times," said **Major Hubert Martineau**, as bandleader Tommy Kinsman coped with shouts of "Faster! Faster!" Major Martineau is president of the British Bobsleigh Association. As the music got faster and more furious there were those who just sat down and watched: the **Earl of Kimberley**, **Miss Allegra Kent Taylor** and **Miss Melanie Lowson**. Others lost no time in getting on to the floor, like **Miss Zia Foxwell** and also **Major Philip Profumo**. Major Profumo (brother of the Minister of State at the Foreign Office) isn't so much a bobber as a foxhunter. He was off to Ireland in a few days for the opening meet of the Galway Blazers.

**Mr. Henry Taylor**, the best of the bobbers, was having his health drunk by his friends, among them **Mr. & Mrs. Stirling Moss**. "I'm through with competitive bobbing," said Mr. Taylor. "I want to concentrate on motor racing." A pity. He won't now be able to represent us in the forthcoming World Championships at Cortina. Last time he was fourth.

Soon after midnight firecrackers began snaking about the floor. But it wasn't so funny. One girl burnt her foot. Another had a hole singed in her dress.

### "THE MISSING PHANTOMS"

**Lieutenant-Colonel B. R. Wood, M.B.E., T.D.**, writes to explain that the dinner and ball reported in *The Tatler* of 7 October (page 17) was to celebrate the centenary of the Princess Louise's Kensington Regiment. The regiment is now the Army Phantom Signal Regiment, but the Phantom role is much too recent to be included in centenary celebrating. We regret that this was not made clear in the abbreviated captions to our photographs.

## Wedding in Derbyshire

FOR LADY ELIZABETH SHIRLEY  
AND MR. JOHN LUTTRELL AT  
ALL SAINTS', BRAILSFORD



*Duncan Eggar, Viscount Tamworth, Lady Angela Shirley and Phillida Robson, watch television at the reception at Shirley, home of the Dowager Countess Ferrers*



*The bride and groom. They will live in Qatar on the Persian Gulf*



*Earl Ferrers, the bride's brother, who gave her away, receiving guests*



*Countess Ferrers, the bride's sister-in-law, who lives in Norfolk*



*Mr. Marmaduke and Lady Susan Hussey (they married last spring)*



*Best man, Capt. A. Yates, R.N.(rtd.), & David Robson, the bride's nephew*



*The Marchioness of Lothian came over from Melbourne Hall*

# The BOB BALL

Winter-sports enthusiasts had a pre-season meeting at this annual evening, held at the Savoy Hotel. There was hoop-la, an auction, a cabaret, and dancing till 2 a.m.

PHOTOGRAPHS BY DESMOND O'NEILL



The Marquess of Hamilton, chairman of the ball, and Miss Zia Foxwell (a débutante last year)



Captain the Hon. Robin and Mrs. Dixon (he is Lord Glentoran's heir and a world-class bob-sleighter)



Bobber Mr. Keith Schellenberg and Mrs. Robert Rivers-Bulkeley



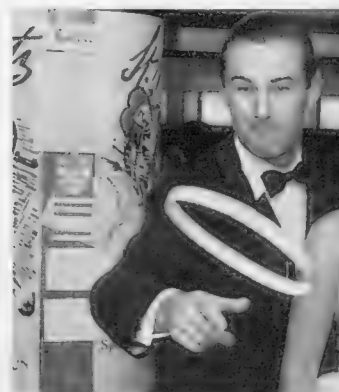
Miss Patricia Rawlings and Mr. Mark Watney



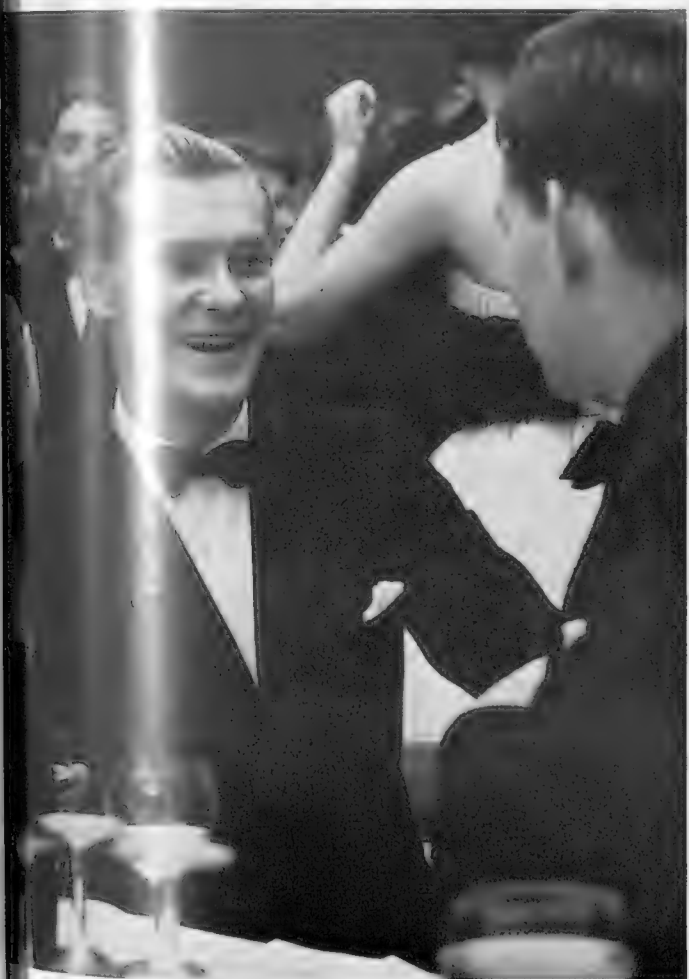
Mr. Robin Moyer Millar (his father is Permanent Under-Secretary of State at the Foreign Office) and Miss Jennifer Mackinnon (her mother is joint-Master of the Heythrop Foxhounds)



The Earl of Kimberley was the vice-president of the ball and conducted the successful charity auction



Viscount Chelsea (he is Earl Cadogan's heir) at the hoop-la stall



The Earl of Suffolk and Berkshire (vice-chairman of the ball)



Débutante Miss Virginia Lyon and Mr. Richard Stanes

# Going out...

## A BAROMETER OF SOCIAL HABITS

**S**PENDING your first winter sports holiday where the ski-ing is above your standard—nowadays there's a place to suit everyone

**T**RYING to fit a large and noisy family into hotel life . . . crowded train journeys that waste three ski-ing days . . . spending 20 per cent of your holiday bottlenecked at overworked ski-lifts

**S**KIMPING, borrowing, and playing the impoverished English

**M**AKING do with black trousers and a golf jacket . . . ski-pants that bag at the knee after one day . . . heavy, over-lined, over-big mittens

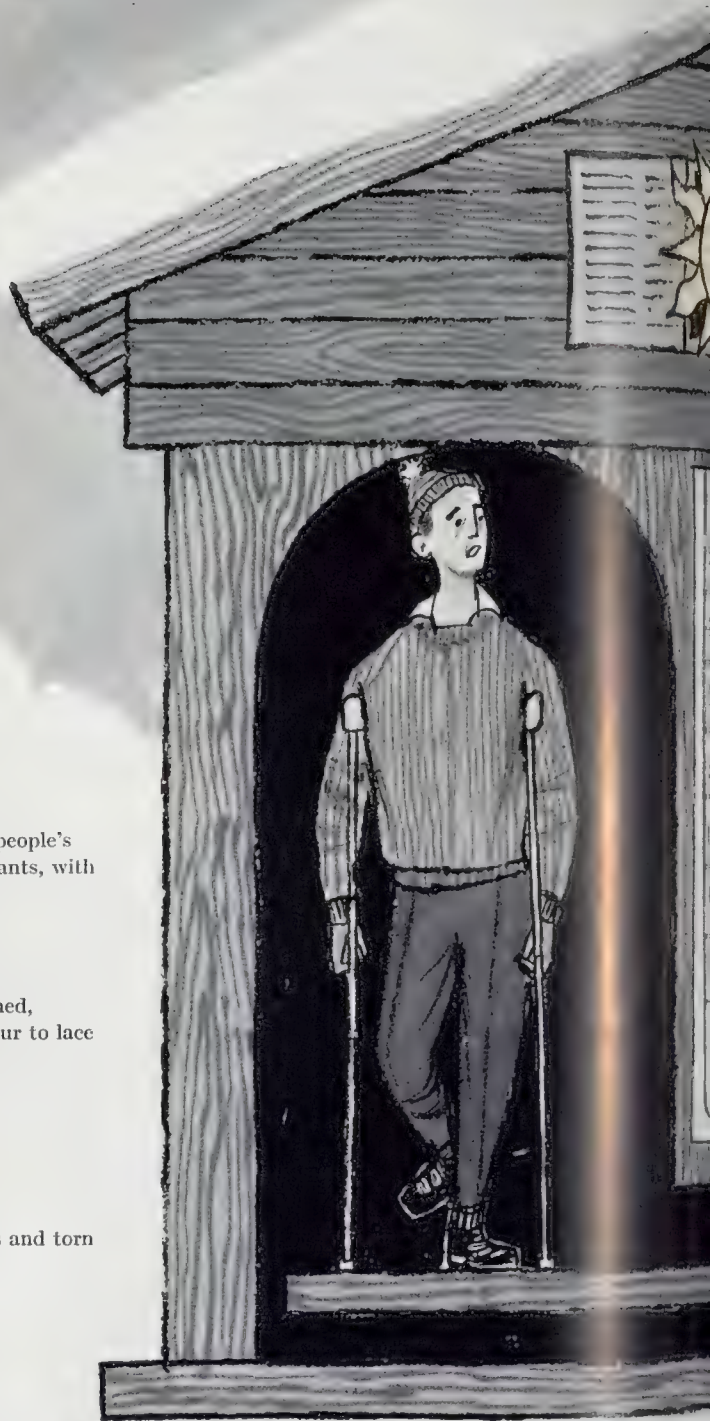
**B**ORROWING other people's ski-clothes . . . travelling in ski-pants, with ski-boots slung round your neck—hearty and ostentatious

**D**RESSING as for the Arctic . . . fussily designed, clumping boots which take half an hour to lace

**F**ULL evening dress, except for gala nights. (Two cocktail dresses will see you through) . . . the Spartan attitude

**B**ROKEN ankles and torn ligaments . . . aching muscles for the first three days of your holiday

**T**EDIUM and discomfort of lugging skis and ski-sticks every time you go abroad



## These are some of the snow spots that are challenging

**G**IN and tonic, or scotch and soda. Unfashionably expensive, even in freed currency

**FRANCE:** Courchevel, one of the newest centres. Caters for a wide variety of ski-ing skills. There are rentable villas and a ski school. Hotels: Les Sapineaux, L'Adret d'Ariondaz, Le Slalom. (Reasonable prices.) Meribel-Les-Allues: has grown up since the war. Hotels: L'Ermitage, Vallon, Grand Coeur. Much villa life, but no town or village. There is a ski school, but ski-ing otherwise for the competent upwards.

**SWITZERLAND:** Champéry. Small, quietish, good ski-ing, a chalet community. Hotel:

De Champéry. Moderate prices at this ski centre.

Saas Fee: Small, good for family holidays. Variety of runs. Hotels: Grand, Beau Site, Walliserhof, Allalin, Du Glacier (all inexpensive).

**ITALY:** Cortina d'Ampezzo (Dolomites) now rivals St. Moritz, Klosters and Kitzbühel as a gay international playground with good shops, restaurants and night life plus some top class ski slopes. So far it is cheap of its class. Hotels: La Poste, Ancora, Cristallo Palace, Miramonti, among many. Also a number of small pensione.

# Coming in...

## AT THE WINTER-SPORTS RESORTS

**T**HE early start in life—many schools now organize ski holidays . . . family holidays at resorts where there is skiing for every stage, with other things to do as well

**R**enting a chalet or a flat for family holidays . . . taking your own car (but check on road conditions with the A.A.) . . . flying as near to the resort as you can . . . airlifts to the peaks—several resorts are experimenting with helicopters

**B**IGGER tipping . . . longer holidays . . . bringing back dearer presents. (The new travel allowance is £250 with more on application.)

**O**UTFITS that match from head to toe in sparkling colours . . . elasticized ski-pants that spring back into shape . . . leather mittens or gloves, reinforced at the knuckle

**B**UYING your own ski-clothes specially for the occasion, or having them made out there . . . travelling in elegant capital city clothes

**L**IGHTWEIGHT clothes and fleecy mohairs . . . streamlined, lighter ski-boots. Some are nearly half as light as before, and lace quickly with nylon laces

**V**ELVET pants and matching silk shirts for après ski (newest of all in black) . . . the thought that pretty clothes, a new hairdo and good ski-ing can go together

**S**AFETY bindings—95 per cent of skiers are using them now . . . dry-ski schools, to limber-up before you leave. You can even dry-ski at home (see page 299)

**L**EAVING your equipment abroad, and getting your hotel to transfer it to wherever you're going next year

## the established favourites for the ski-going holiday

**Cervinia:** Southern base of the Matterhorn. Excursions on skis over the border to Zermatt via the Theodule Pass. Amusing, small scale night life. Hotel: Grand Cervinia. For goodish skiers. San Martino de Castrozza: Small, good ski-ing for the skilled, limited nursery slopes. Few diversions, simple café life in the evening, moderate prices. Hotel: Miramati. Two hours by road from Venice, and thus only six hours by B.E.A. from London.

**AUSTRIA:** The Igls ski resort is about 1,000 feet above Innsbruck. Advantage of urban

nearness, coupled with disadvantage of crowded weekend ski-ing. Good for beginners and moderates, somewhat lacking in challenge for the experts. Hotels: Grand Hotel Iglerhof (the biggest), Sporthotel the most renowned for food and service.

**Stuben:** Newly popular among the Arlberg resorts since the construction of the big new Albona chairlift. Well placed for some magnificent ski-ing, halfway between Zurs and St. Anton, has also good beginners' slopes. Hotel: the Mondschien. Prices moderate.

**C**AMPARI soda, local brandy or wine as an apéritif



1959-60

## Ski calendar

Adelboden International at Adelboden, 2 & 3 January.

Gotthard International at Andermatt, 6 January.

Kongsberg at Cortina d'Ampezzo, 17 January.

British Ladies' Racing Week at Davos includes the British Ski Championships (ladies) on 21-22 January; Ladies' Ski Club Trophy, 23 January; Lady Mabel Lunn Cup, 23 January; Duchess of Kent Cup, 24 January.

Swiss Ladies' Ski Club Championships at Grindelwald, 6-9 January.

Hahnenkamm Races at Kitzbuhel, 16-17 January.

Lowlanders Championships (D/S) at Lech, 14 & 15 January.

Phillips Fairplay Derby at Lenzerheide, 23-24 January.

Tre-Tre at Madonna di Campiglio, 13 & 14 February.

Inferno at Mürren, February 14.

Monolith (15 km.) at Oslo, 10 January.

British Ski Racing Week—men & juniors—at St. Moritz includes the Roberts of Kandahar & Alpine Ski, 5 January; Junior Invitation Slalom, 6 January; British Ski Championships (men), 7 January; British Ski Championships (juniors) 8-9 January; Duke of Kent Cup, 10 January.

VIIIth Olympic Winter Games at Squaw Valley, U.S.A. 14-28 February.

Grand Prix de Chamonix, 20-21 February.

Hird Trophy at Glenshee, Scotland, 21 February.

Criterion International des Jeunes at Maribor, Yugoslavia, 27-28 February.

Parsenn Derby at Davos, 28 February.

North American Championships at Banff, 5-6 March.

Lowlanders Cross-Country Championships at Danebu, 5-6 March.

Tennent Trophy at Glenshee, 6 March.

Helmenkollen Week at Oslo, 17-20 March.



Gornergrat Derby at Zermatt, 19-20 March.



Dreigipfelrennen at Arosa, 26-27 March.



Coppa Femina at Abetone, Italy, 26-27 March.



Concorsi Intern. dell Etna at Etna, 2-3 April.



Scottish Junior Championships at Glencoe, 9-10 April.



Army T.A. Championships at Glencoe, 16 April.



Kurikkala at Urach, Germany, 23-24 January.



Geneva Cup at Wengen, 4 January.



30th International Lauberhorn Cup at Wengen, 9-10 January.



34th Wengen No-Fall Championships for the *Sunday Times* Cup, 13 January.



British & Army Cross-Country Ski Championships at Winterberg, 15 February.



Royal Air Force Ski Championships at Zermatt, 13-16 January.

*Provisional list*



# Snowlines for a ski holiday

PHOTOGRAPHS BY  
ORMAN EALES



ON THE COVER: the snow  
girl wears sunglasses with  
mirrored lenses reflecting  
thoughts of voyaging by  
 Cunard. Glasses from  
Curry & Paxton, Gt. Port-  
land St., W.1, French ski  
gloves at Gordon Lowe,  
Brompton Arcade

Lively entrance-maker is this jacket  
striped and shaded in blue, grey and  
white proofed poplin. The hood and  
fabric are guard against icy weather.  
Anorak lined in grey poplin: £11 15s.;  
goggles: 18s. 6d.; black leather ski gloves:  
£2 12s. 6d. All obtainable from Harrods





1



2

## SNOWLINES for a ski holiday *continued*

4 **Iceing** white quilted nylon anorak comes from Switzerland. 13 gns. Black elasticized vorlages, 14 gns. Black and white contrast for the proofed mitts, £1 13s., and the fur bag, 9 gns. All from Gordon Lowe, Brompton Arcade. Lillywhites goggles cost 15s.

5 **Snowflakes** scatter in black and yellow on the white ground of a proofed cotton hooded anorak, which reverses to yellow cotton. Worn here with black elasticized vorlages. Both by Howard Flint. Anorak only, 7 gns. at Selfridges. Vorlages, £10 7s. 6d. Both at H. Hunter, Blackpool; Alfred Hall, Wolverhampton

6 **Sky blue** and white tapestry pattern reverses to red poplin for a drawstring proofed cotton anorak with knitted cuffs. Jacket: £11 5s. Stretch nylon toning blue pants: 11 gns. Both from Moss Bros.

7 **Casually-minded** oiled wool jacket in a Norwegian-type pattern of greens and aubergine. Poplin lined, with snug knitted cuffs, it costs 15 gns., dyed-to-match toning vorlages, 12½ gns. Both from Harrods, where they favour made-to-match ski wear

4





- 1 **Pale blue** belted anorak has a cosy frame of white fox for the hood, white stitching on the jacket. £10 15s. Trimly tailored matching vorlages cost £12 10s. Both from Simpson. Mitts, skis and sticks from Lillywhites
- 2 **Smoky-blue** proofed cotton anorak patterned in red and white, is cut straight up and down with drawstring hem and hood: 6 gns. White cap: 10s. 6d. Goggles: 15s. Blue ski trousers: 11 gns. All from Lillywhites
- 3 **Snow-proof** pale blue double textured Grenfell cloth anorak has a shoulder-wide black hoop and drawstring hood. £9 19s. 6d. Black ski mitts: £1 9s. 6d. Both from Lillywhites collection of active ski wear

6



7



## SNOWLINES for a

ski holiday *continued*



**Easy lounge** is this elasticized suit in dark blue and black tweedy fabric teamed with a peacock blue classic silk shirt and a swag of bead ropes in greens, blues and browns. Prices: for the suit, 26 gns.; for the shirt, 5½ gns. The black suede boots with a fleecy lining and rubber soles, cost £2 19s. 11d. All from Harrods. Bead ropes by Adrien Mann



**Gilt-edged assets** for leisure hours: a three-quarter coat (*left*) for going everywhere bar the ski slopes. A black antelope jacket makes a smooth cover-up here for a white silk shirt. Jacket: £38 from Simpson. A long red heavy knit sweater

(*opposite*) is dashingy bordered in black and white. 7½ gns. from Jaeger, Regent Street and Sloane Street, London; Manchester; Glasgow. Ivory ski pants: 15 gns. from the Carousel Boutique at Harvey Nichols Little Shop



## SNOWLINES for a ski holiday *concluded*



**For relaxing** a red and white paisley printed velvet shirt (*opposite*), worn with the sparkling complement of white velvet trousers. Shirt: 6 gns., slacks: 8 gns. At Jaeger, Regent Street, and in other colours at Manchester and some Jaeger branches. Adrien Mann chain rope

**For sun tans** a contrasting black velvet tunic girdled with a strip of gold lamé and partnered by silk-lined striped lamé pants. Top: 6½ gns., trousers: 7½ gns. From the Carousel Boutique at Harvey Nichols Little Shop. Goblin boots in black suède by Gamba, Dean St.



# BEWITCHING BALLET



Prelude to tragedy as the lovers, Antigone (Svetlana Beriosova) and Haemon (Donald Macleary) dance the ballet's opening steps. In their story is bound the fate of Thebes and for both the Gods decree death

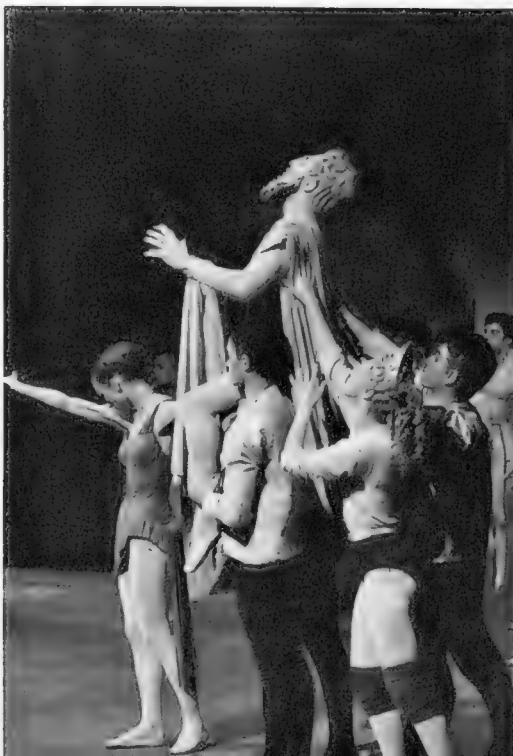
The world première of John Cranko's stirring one-act ballet *Antigone* which opened the autumn season at Covent Garden drew praise from the critics and proved that ballet can handle a tragic theme as well as the light of the merely fantastic. Greek composer Mikis Theodorakis wrote the music for this version of Sophocles' blood-drenched drama of ancient Thebes. Mexican artist Rufino Tamayo was responsible for costumes and *décor*.

The dying King Oedipus (Leslie Edwards) is borne away by his followers. The chorus prophesies strife between his sons, the jealous Theban princes Polynices and Eteocles, and woe to their sister Antigone



Above: Rivalry between Eteocles (Gary Burne) and Polynices (David Blair) is inflamed by their mother Creon (Michael Somes) who sides with Eteocles while watching his own chance for the crown

PHOTOGRAPHED BY ALAN VINES





Below: Death of Jocasta, the Queen Mother (Julia Farron), who accuses Creon, vainly pleads with her sons then throws herself on their swords in a last desperate effort to shame them into reconciliation

Brother fights brother for the crown. Antigone, seeing Creon allied with Eteocles, sends her lover Haemon, Creon's son, to help Polynices. The city is divided against itself and civil war is near

The fatal knot of strife is tied; the factions prepare for war, and Antigone takes a last farewell of Haemon. The Theban women at first lament then wait calmly for news of the battle which will decide the succession





Pyrrhic dance precedes the clash of arms. Eteocles, Polynices and Haemon are killed in the furious battle which follows at the gates of Thebes. Their bodies are brought back to the city and Creon now seizes the throne

## BEWITCHING BALLET *continued*

Antigone mourns over the body of her brother Polynices



Antigone faces Creon's sword. The King has decreed honourable burial for Eteocles and Haemon alone but Antigone defies her uncle and herself buries Polynices





Creon's vengeance is swift. Antigone is seized and put to death, but this final savage action re-unites the warring Theban factions in a general opposition to Creon, and the usurper is deserted

Alone with the dead, Creon holds the coveted crown  
but his guile and cruelty have brought  
him only an empty title and a vast dishonour

Ballet conference before curtain-up for costume supervisor Mrs. Emma Selby-Walker, Mexican artist Rufino Tamayo who did the décor and two of the principals, Michael Somes and Leslie Edwards





## Nothing like yoga for limbering up!

by MONICA FURLONG

WEARYING NO DOUBT OF THE CONSTANT STREAM OF PHYSICAL complaints with which I bore them, or eager perhaps to pack me off to the snowy slopes, friends have recently presented me with a book of limbering-up exercises. They are Hathayoga exercises, the sort that many people practise with no leanings towards the Hindu religion, but just for the fun of it (*sic*). I had thought that the only difference between Yogi exercises and the regimen of the Women's League of Health & Beauty would be that in the first case I should be keeping my appetite under ascetic control while I thought austere, pure thoughts, and in the second I would be wondering why the woman in front didn't go to a good hairdresser. Nothing had prepared me for the fiendish difficulty and agony of Yogi movements.

Take the Ardha-Matsyendrasana or Spinal Twist. What you do is this. (1) While sitting down on a piece of blanket on level ground you draw up the left leg and place the left foot across the right thigh on the ground. The left knee is now in an erect position. (2) Twist your right shoulder forward to let the knee pass under the right armpit. If your body is sufficiently elastic the knee will jut beyond the armpit; if it does not, see that it reaches well out to allow the right shoulder to be pressed against it. The knee should in no case be allowed to slip out of position, and to assure this (3) stretch out your arm and hold the left foot or the left big toe. (4) Now twist the left shoulder backwards and pass the left arm behind to hold the top of the right thigh with the left hand. The two shoulders are now pulling in opposite directions to induce the required twist. (5) To complete this action, turn the head vigorously to the left. Ow! You see what I mean? All one can do at this point is to pray that the telephone won't ring. This exercise, according to my guide, is sovereign for eradicating rheumatism of the legs, knee-joints and arms, and it is also good for sluggishness of the liver.

One of the nice things about Hathayoga is that one or other of its exercises are splendid for practically any disorder you care to name (and a few you would prefer not to). Take a handful at random: Matsyasana (the Fish), for example, Bhujangasana (the Cobra), Mayurasana (the Peacock), and Nauli (the Abdominal Corrugator), which last is every bit as beastly as it sounds. Between them this quartet will do things for the cervical and dorsal nerves, the pituitary and pineal glands, asthma, consumption and chronic bronchitis, stiff backs, curvature of the spine, the circulation of the blood, the heart, flatulence, dyspepsia, gastritis, constipation, biliousness and diabetes. My doctor isn't half so ambitious.

The very first step on the high road of health is Padmasana (the Lotus), the well-known cross-legged attitude favoured by Eastern religious. I had thought that at least I could manage this one, but

find that even this has unsuspected complications—for example, having to lock the chin by setting it in the jugular notch. As if this wasn't bad enough, some Yoga authorities like to complicate matters further by instructing that the arms should be crossed on the back and the toes held with the hands, while the gaze is fixed firmly on the tip of the nose. This position makes me feel as if I am wearing a snug straitjacket, but it is still not enough. "For curative purposes" says my book, "the tip of the tongue should be placed against the roots of the teeth." Quite why this should cure anything I don't know, though the exercise in general is good for heart and lung diseases, digestive troubles and skin affections. It tones up the coccygeal and sacral nerves like anything, too. "Much walking," says my author, with unconscious wit, "should be avoided after practising Padmasana."

The only exercise (or Asana) immediately attractive to a non-Yogi temperament like mine is Shavasana (the Corpse), which is as restful as it sounds. "The aim," says my guide encouragingly, "is to imitate a dead body before *rigor mortis* or stiffness of death sets in." I only wish you could see me doing this, though I am always a little afraid that my husband will ring up the undertaker before I can stop him. Shavasana is useful when you have been partaking too vigorously of the other Asana. For instance, after the terrible Sirsasana (Headstand) you are supposed to stand "quite still for a minute or two and then lie down for a long spell of Shavasana." It seems an excellent idea.

Mind you, not everyone can take up this sort of thing, and if my handbook is to be believed there are even people who should not go in for any sort of exercise at all. (How I wish this man had been around a few years ago to tell my headmistress that.) He defines such people with no hesitation: "Hypoplastic persons, that is, men and women with sharp elongated faces, small and sharp bones, tall stature and thin bodies . . . are absolutely debarred from all sorts of physical exercises, which are very dangerous to their lives." That seems clear enough. Nor should the rest of us practise without due regard for the formalities. "The confluences of night and day, *i.e.* dawn and dusk, are the best time for performing the Asanas. They must not be done after dinner and at night."

Most of the exercises are hedged about with warnings as to what can happen if the wrong people practise them. In some cases it is simply "excess of adipose tissue" which debars a would-be disciple, but Sirsasana is strictly prohibited for:

- (1) those who are weak in the head;
- (2) whose heads are hot [what *can* he mean?];
- (3) who have red eyes;
- (4) who suffer from madness;
- (5) or insomnia.

Muzumbar (the writer) has an attitude to women which I consider wholly delightful, at once protective and considerate. Speaking of the young woman in her late 'teens, he observes that, "violence and muscular exercises in the nature of running, jumping, etc., are absolutely contra-indicated as they are very injurious to her delicate and complex organism."

I have forgotten to tell you about the food rules, which are very interesting. While practising the Sirsasana, for instance, my book says that "one should be very careful to take large quantities of milk, butter and *ghee* (clarified butter), otherwise it has very harmful effects." In fact the author comes right out of the page wagging an admonitory finger. "I insist that no man or woman should take to these yogic exercises who cannot have protective food, particularly milk and milk products." Well, if you insist, Mr. Muzumbar, I'll put a note out for the milkman.

In addition, one can eat lots of rice, barley, pulses and leafy vegetables, taking care, however, not to over-eat. Yoga students are expected to avoid "bitter, acid, salt and roasted things, curds, whey, heavy vegetables, wines, &c., also putrid, very hot or very stale and exciting and sinful foods. Exciting and sinful foods are meat, as far as I can gather. I miss my weekend joint badly, particularly as nearly all the exercises seem to promote appetite.

Now, if you will excuse me, I must just go and have a long, quiet, spell doing the Corpse Pose. I don't think I shall be taking up ski-ing after all.



SPRING  
CRUISES



There are social

hazards aboard ship,

**T**HE SOCIAL FOCAL POINT OF EVERY SHIP IS THE CAPTAIN'S TABLE. People worry for weeks and months after booking just wondering if they will make it. Usually they will not, for there are only six, or at the most eight, seats. So more often than not they will have to be content with an invitation to cocktails with the Captain instead. Fortunately there are other officers with tables, and distinguished guests crowded off the Captain's are likely to find themselves at the Purser's. He also tends to get the managing directors—and the pretty girls. As the ship's *maître d'hôtel* he has the edge on the other officers: he's able to get the names of the p.g.s quicker and I've yet to meet the Purser who's backward at exploiting this advantage.

Though I've never sat at the Doctor's table I'm told that it's usually the most intellectually stimulating of them all. Leading medicos always wind up with the doctor, but he also gets other professional men. Ships' doctors (who seldom go to sea for more than a few years) are sometimes well read and often extremely vital people who manage to keep in touch with a wide sweep of interests ashore.

The Chief Engineer's table is probably the best fun. If you're a "Gay Gordons" fan—the favourite Scottish dance aboard ship—this is the place to be. The Chief Engineer (being usually a Scot himself) gets all the prominent Scots. And though they may be as old as the people at the Captain's table and their dancing may be atrocious, their enthusiasm is infectious!

Still, whatever the merits of other officers' tables, only the

Captain's will do for some people. Certainly it has practical advantages—a waiter ready to serve virtually always standing behind the Captain's chair. But there are disadvantages too. If you inadvertently sit in the Captain's chair it's a tradition of the sea that you buy drinks that day for the Captain and his guests—and sitting in the wrong place is easy on the first day before you've got your bearings, especially if the table happens to be round.

Then there is more chance of trampling on the etiquette of the sea if you sit with the Captain. For example, if you arrive at the table for dinner after he does, don't be surprised if he doesn't make a fuss of you. Your friends whooping it up at the party upstairs will saunter in probably half an hour later. But then, they're not sitting at the Captain's table. This is where it can be a relief to be fobbed off with the Purser instead. As one Purser who's a great character put it to me: "At my table I can crack jokes on the first day. A Captain usually feels that he's got to wait until the second." Also, he never minds you being late for dinner.

Quite the best Captain's table I've ever been at was Captain Donald Sorrell's on the *Queen Mary*. Sorrell was a wit and storyteller, a man with a knack of drawing interesting conversation from his guests. Every time the *Queen Mary* left New York under his command he had up to 90 requests from passengers who wanted to sit at his table. Indeed, a motor magnate from Detroit once told me that he travelled by sea to England only for the enjoyment he got out of sitting there.

MORE PEOPLE ARE GETTING THE cruise taste every year, and this season there'll be an extra fillip from the lifting of the travel restrictions. So you can't afford to delay booking much longer if you want to get away into the sunshine during the bleak early months of 1960. Here is a summary to help would-be cruise-goers choose:

#### NORTH AFRICA, MEDITERRANEAN AND MADEIRA

Greek Lines have an interesting variation in their cruise to Madeira, Casablanca, Teneriffe and Las Palmas: Normal cruise length in the one-class *Arkadia* is 12 days (from £75), but you can leave the

ship in Casablanca and spend 12 days there or in the area exploring the imperial cities of Morocco. Then you pick up the *Arkadia* on her next trip home. Extra cost for this is around £45, making a round total of £120—slightly more if you make the tour of Morocco.

Sailings are fortnightly, but from 5 February Tangier and Gibraltar replace Teneriffe and Las Palmas as ports of call. The cruise starting on this date connects at Casablanca with the annual cruise of the s.s. *Olympia*, which sails from New York for her Mediterranean and Black Sea cruise. By changing ship you can go on to Odessa and Yalta, Constanza in Rumania, Dubrovnik, Rhodes, Malta, Naples, Barcelona and Lisbon, where English pas-

sengers pick up the *Arkadia* again, arriving in the U.K. 26 March. Minimum rates are about £360 for the whole trip.

Two extremely attractive 17-day cruises are being run by Olympic in the glorious-looking *Agamemnon*, an all-one-class ship. The first starts from Genoa on 2 March, and calls at Tunis, Tripoli, Alexandria, Cairo, Rhodes, Istanbul, Mudanya (also in Turkey), Delos, Myconos, Piraeus, Ithaca, Dubrovnik and Venice. The second cruise leaves Venice on 21 March and calls at Dubrovnik, Port Said, Beirut, Famagusta, Rhodes, Patmos, Istanbul, Athens, Corfu, Cairo and Venice. Minimum cost for either is £101.

Bergen Lines, 3,000-ton yacht

## CRUISE GUIDE

by Doone Beal

## or so says MURIEL BOWEN, who has cruised five of the seven seas

Captain Sorrell never believed in having too many lions together. "Otherwise," he once told me, "they just talk each other down. To make an interesting table you need those who like to listen as well as those who like to talk." He found that two lions were the idea, number, unless he had Field Marshal Viscount Montgomery—when he considered one enough. He also believed in mixing the age groups and sometimes included a small boy or girl travelling alone.

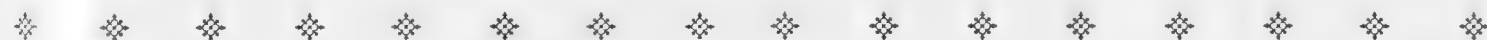
A captain, of course, chooses his own companions from the passenger list. All letters from passengers to the shipping line requesting the Captain's table are passed to him—and some people think nothing of writing nine months in advance. Some even threaten to travel by another shipping line if they're refused. To assess your chances, the only way is to find out how many Cabinet ministers, colonial governors, ambassadors, generals (it's rare to find an admiral travelling on a liner!), peers and peeresses are travelling on your cruise. On British ships they are the most likely candidates for seats. An interesting woman has a much better chance of making it if she is single or travelling without her husband. The sexes have to be even and often prominent men whom Captains regard as "musts" are travelling without their wives, though that is not so likely on a cruise.

My only quarrel with the Captain's table is that too often it is composed of people who are travelling for nothing but the rest. After dinner they ignore the dancing and the horse racing and slip up the companionway to some obscure little room,

such as the Ladies' Drawing-room, where bridge is in progress.

However, sitting with the Captain is not the greatest social coup of all. The absolute acme is to get him to come to *your* party, should you give one. He'll probably have asked you to cocktails in his suite before dinner a couple of times during the voyage, and naturally he's deluged with return invitations. (Incidentally, when he invites you, cancel everything. It has the force of a Royal command!) So the knowing hostess who wants to capture him arranges her party for two days out of the port of arrival. This allows him to enjoy a party (which he usually does) without the possible embarrassment of having to turn down other hostesses. The day before arrival he's too busy even to come down to dinner.

There have been mothers fired by the ambition of a romance for their daughter with a ship's officer. They can have no notion of the difficulties. For one thing the younger officers don't have tables of their own. They do give some rollicking good parties in their Ward Room, but company rules don't permit *them* to invite ladies. If you've got the ear of a senior officer such as the Purser, though, he can see that you're invited. It will probably be worth while, if only because on most ships the officers are easily the best dancers on board. But don't waste time and talent trying to get off with them—shipping company rules are strict. For instance, one line issues a bible to its officers with this command: "If you want to show a young woman the boat deck after dark, take several together, and if possible ask at least one older woman to join the party. . . ."



*Meteor* (first-class throughout) leaves Venice on 1 March, and goes to Dubrovnik, Athens, Smyrna, Cyprus, Beirut, Alexandria, Tunis, and Genoa. From there you make an overland return by rail, or you can fly from Milan. It is a three-week trip in all. On 21 March, *Meteor* makes the same trip in reverse—starting at Genoa and terminating in Venice. Cost is from £115. On April 9, *Meteor* sails from Venice to reach Palestine (Tel-Aviv) in time for Easter, returning via Crete, Malta, Tunis and Lisbon to Dover by April 30. Cost is from £130.

### THE WEST INDIES

French Lines have the most comprehensive trips, leaving South-

ampton on 5 January (the *Flandre*), 10 February (also the *Flandre*) and 16 February (the *Antilles*). Calls for each cruise are at Vigo, Funchal, Puerto Rico, Guadeloupe, Martinique, Barbados, Trinidad, La Guaira in Venezuela, Curacao, Jamaica and Haiti. These are 30-day voyages, with minimum first-class fares from £261, cabin class from £216.

Booth Lines make an eight-and-a-half-week cruise from Liverpool to the West Indies via Lisbon, Madeira, Barbados, Trinidad, La Guaira, Belem in Brazil, and Manaus, a port on the Amazon. Fares are from £330 first class and sailings (in the s.s. *Hubert*) are on 15 January and 25 March.

The *Andes* (Royal Mail) leaves

Southampton on 15 January for a 46-day cruise, taking in Teneriffe, Barbados, Jamaica, Cristobel (Panama), Cuba, Florida, Puerto Rico, Trinidad and Lisbon. All first-class, with minimum fares £400.

A good opportunity to combine a West Indies cruise with a trip to New York—now newly possible as a stamping ground—is offered by Cunard. The *Caronia* sails on 2 January for Bermuda, Jamaica, Nassau, arriving in New York on 16 January. The half-round-trip fare is £175, and from New York one can return on any of the Cunarders (starting rates are about £87 10s. for the single fare on the *Media* or the *Parthia*, or around £132 on the *Queens*).

### LONG DISTANCE

The Union Castle's regular services to South Africa make good long-distance cruises. The *Pendennis Castle* (sailing January 28) goes via Madeira to Durban, and the *Warwick Castle* (January 12) goes out via the Suez Canal and back right round Africa.

Orient goes to Australia and back, the *Orsova* (March 20) going out through the Suez and returning through the Panama, while the *Oronsay* (November 27) goes via Suez to Sydney and on to Vancouver, then turns round and comes back. P. & O.'s *Iberia* (December 16) does a similar trip, taking in Hong Kong, Bombay and other oriental ports on the way back.

# Reflection on the water . . .

*. . . or the sort of November scene that people go cruising or ski-ing to get away from. Except that in this picture the foggy day is neither in London Town nor anywhere else in Britain. It is a scene from Bruges, where the Lac d'Amour reflects the tracery of the banks — Photograph: GERTI DEUTSCH*





**WHAT'S  
HAPPENED  
TO THE  
ENGLISH  
BREAKFAST?**



**Y**OU CAME DOWN (AFTER EARLY-MORNING tea and a digestive biscuit) through the silent, freshly polished house to the dining room, where rows of great silver dishes waited for you on the sideboard. You lifted the heavy lids and peered in each one: Porridge. Scrambled eggs. Poached eggs. Haddock in milk. Bacon. Kippers. Sausages. Kidneys. Mushrooms. Tomatoes. Smoked ham. Pressed ox tongue. Sometimes plump little grouse.

Delectable smells wafted gently into your

**It doesn't often look like this, but it hasn't changed so much as you'd think, according to a survey by Elizabeth Smart**

nostrils and coaxed you to begin the pleasures of the day as you chose your tea or coffee and hot milk, took your place at the spotlessly white table with pretty little pots of marmalade and honey within easy reach. Spreading a gigantic snow-white napkin on your lap, with a sense of dedication and infinite leisure you began the ritual of your English breakfast—in many, many houses not so very long ago.

"Heavens! Did they really eat all that for breakfast?" asked young Mrs. Peter Thorold, in her elegant but minute dining-room in Chelsea. And I suddenly realized that to anybody under 25 this kind of breakfast might easily be not even a memory. After all, the cult of fruit juice and thin toast has been insidiously infiltrating for several years now.

What, then, is happening to the English breakfast? Have the lack of staff, the smaller and smaller living space, the faster and faster speed of living, had a fatal effect on this celebrated English meal that has amazed foreigners for so long?

The answer, to those who believe that national habits are mysteriously and intrinsically bound up with national character, is curiously reassuring. Up and down the country, from the stately home to the all-night coffee stall, the English breakfast is still honoured. There isn't the same lavish choice of a dozen or so dishes. There can't be the same leisurely pace. But by and large the bacon and egg, the sausage and kipper, rather than the crackling, puffing, popping, ready-in-a-jiffy breakfast, is still what starts the English day. If there's cereal, it's usually cereal *too*.

"I believe in breakfast," said Lady

Cynthia Asquith. "If I haven't time for breakfast at breakfast-time then I like to have it for lunch. I suppose they still do have those big breakfasts in some of the big houses—the silver dishes with little flames underneath, every kind of egg and things like kidneys, rolls in napkins shaped like tents—but now when I'm visiting I usually have breakfast in my bedroom. I do remember, though, seeing the men eating steaks before going hunting. I do love porridge still, especially if the weather's cold (at least I did before England became a tropical country!). If I get up very early I might have a boiled egg or a couple of raw eggs. But I like to have my real breakfast for lunch."

"The breakfast I'd choose if I could get it," said Lady Rose McLaren, "is cold grouse and hot bacon. That's the most perfect breakfast in the world. I like milk haddock with poached eggs on top, too.

In the old days at home there were about eight hot dishes on one table and cold ones on another. Guests used to come along and look inside every one and then ask for something that wasn't there. I don't seem to stay much at that kind of place nowadays, and when I do I think the women don't get up; we have our breakfast in bed. Mostly now I stay at little places in the country, where they give you just one delicious hot thing. You're lucky if you get eggs and bacon. If I have friends in the country, when they come down I ask them if they'd like egg and tomatoes or sausage or mushrooms and then cook it for them."

Lady Rose doesn't have much time for breakfast anyhow these days, as most mornings she has to be at Covent Garden at dawn to choose the flowers for her flower business, which supplies exquisite arrangements for big occasions. But at Covent Garden the market gardeners, the porters, the buyers all still enjoy and are well served with a good big old-fashioned English breakfast.

"I have a lovely hearty breakfast every morning," said Winifred De Kok, who talks about health on television and writes books about healthy children and how to have them. "Bacon and tomato, two slices of brown toast, butter and marmalade, and lashings of coffee and hot milk. Then I only have apple and cheese for lunch. Keeps you beautifully slim."

"I like a monstrous breakfast: stewed fruit, porridge, bacon and eggs or sausages," said Mr. Richard Usborne, author of *Clubland Heroes*, that witty analysis of the habits of the characters in the books of Dornford Yates, John Buchan, and P. G. Wodehouse.

And the Clubland heroes?

"They were all great breakfasters. Bertie Wooster had to have tea before he opened his eyes. Was maddened by hunger if he didn't get it. I've caught him having kippers, eggs, bacon, toast, butter, marmalade, and apple, preferably in bed, preceded by steamy "bohea" with thin bread and butter. Kippers they didn't have so much, as they so often went to "mangle a kipper" in clubland after the theatre. I think breakfasts may have changed because people read advertisements of what other people have. All about quickness. But I do love a huge breakfast myself. Also, I noticed on a liner going to South Africa how we all got through the massive menu over and over again."

The Hon. Robert Erskine likes the Roman idea of meals: a selection of fruit for breakfast, an enormous meal about three in the afternoon, and another at eight or so.

"But I find I always tend to have the same breakfast: poppadoms and fresh peaches (my wife makes wonderful poppadoms) and coffee in a 17th-century Japanese bowl. Lovely soft bumpy skin it has. Not too hot to hold in one hand. The bowl's a very important part of it. One's not oneself early in the morning. The bowl has a very satisfactory feeling. Comforting for the sense of touch."

The Erskines have a fabulous collection of ceramics which makes this part of breakfast easier.

"I have porridge in Scotland, of course, and sometimes sausages and mashed potatoes. Or one cooks one's own egg at the sideboard over a silver Edwardian burner. But I find I come back to the poppadoms and peaches."

Which may not sound in the old English tradition, but confirms the principle that an English breakfast should be important, ceremonial and substantial.

Everybody I asked mentioned breakfast bacon-and-eggs with love and affection in their eyes: publishers, professors, artists, office boys, writers, psychiatrists, directors, schoolmasters, taxi-drivers, diplomats. Apparently the more the rushing day reduces the other meals to hasty snacks, the more the English cherish and embellish the first one. They may have a holiday flirtation with a *croissant*-and-coffee on the Continent, or savour the experience of a griddle-cake and maple syrup in America, but deep deep deep in the national heart lies the English breakfast. So deep that even those who dash to the office every morning with only time to swallow a glass of grapefruit juice and snatch a slice of toast still take to the full traditional meal when they get the chance—on holiday, aboard ship, or any time somebody else will do the cooking. And a very good thing too, say the doctors.



Car-roof grandstand for young spectators Susan Walker, Diana Barradell-Smith and Elizabeth Walker (they live near Sheffield) during the show jumping competition

# One-day horse trials at CHATSWORTH

PHOTOGRAPHS: P. C. PALMER



The Duke & Duchess of Devonshire were patrons of the show which was held in the grounds of their home



Mr. & Mrs. John Waddington. Former European Champion (as Sheila Willcox) she now concentrates on dressage



Mr. E. Hill, huntsman to the Barlow Hunt, with Lt.-Col. G. A. Murray Smith, who is Master of the Quorn



Olympic gold medallist Lt.-Col. F. W. C. Weldon on Fermoy. Below: Lord & Lady Forres from Berkshire





Dr. E. H. Milner, from the Middleton country in Yorkshire, watched the dressage event



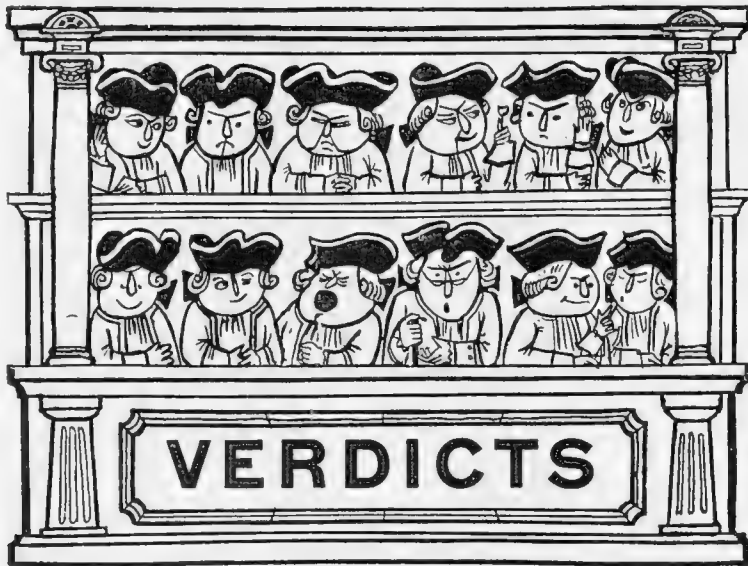
The Hon. Mrs. D. Allhusen holding her husband's Laurien. With her: Mr. Charles Harrison from Lincolnshire



Trials official Mr. J. S. B. Lea with dressage judge Col. V. Williams & his wife (an international dressage rider)



Major Derek Allhusen on Laurien—he has jumped her for England. In the background: Chatsworth House



*The play* **MAKE ME AN OFFER**  
(Daniel Massey, Dilys Laye, Meier Tzlniker  
Diana Coupland, Sheila Hancock.) Theatre  
Workshop.

*The films* **THE FIVE PENNIES**  
(Danny Kaye, Barbara Bel Geddes, Louis  
Armstrong, Bob Crosby.) Director Melville  
Shavelson.

**THE WONDERFUL COUNTRY**  
(Robert Mitchum, Julie London, Pedro  
Armendariz, Gary Merrill, Jack Oakie.)  
Director Robert Parrish.

**THE MATING URGE**  
(Documentary study of tribal marriage customs.)  
Directors Howard C. Brown & Richard F. Morean.

*The records* **PARADE OF THE PENNIES** by Red Nichols  
**MEET MICK MULLIGAN**  
**PORGY & BESS** by Diahann Carroll  
**LOCK UP YOUR DAUGHTERS**, by the Mermaid  
Theatre cast

*The books* **THE LORE & LANGUAGE OF SCHOOLCHILDREN**  
by Iona & Peter Opie (Oxford, 35s.)  
**THE LONELINESS OF THE LONG DISTANCE  
RUNNER**  
by Alan Sillitoe (W. H. Allen, 12s. 6d.)  
**TENTS OF WICKEDNESS**  
by Peter de Vries (Gollancz, 16s.)  
**BROTHER CAIN**  
by Simon Raven (Blond, 15s.)



## THEATRE

BY ANTHONY COOKMAN

### And now a Dealers' Opera

IN MR. WOLF MANKOWITZ'S *Make Me An Offer*, Theatre Workshop in Stratford, East, has found another musical with strong claims to a place on the West End stage. It is a small-scale affair. There is no dancing to speak of and the music is serviceable rather than exciting, but the cynical ditties are cleverly written and the story has a narrative tension that is rare in an English musical. This story knowingly exploits

the topsy-turvy morality of dealers in the Portobello Road antique market in the days before Wedgwood became fashionable and every other man was a Jew with a traditional belief in the importance of family life and a traditional belief no less deep that family life rests on the principle that "business is business." If you are going to make both ends meet at home you simply cannot afford to strike a bargain

without a possible double-cross becoming plainly visible to your mind's eye.

Since all your fellow dealers are playing the same game you can play it with gusto, and life becomes full of surprises which you encounter with a wry, accommodating humour which is also a racial characteristic.

Charlie is a simple fellow who has never quite understood the game. He has a genuine passion for the vases he displays on his street stall and as a close reader of Mr. Wolf Mankowitz's authoritative work on Wedgwood knows what is what in that line better than any other of the dealers. They shamelessly make use of his expert knowledge, but his wife is pathetically aware that whenever a windfall comes to the street market it never seems to do Charlie any good. They still have to keep the perambulator outside the bedroom door, and the obstruction is a cause of constant

depend on his connoisseurship in Wedgwood. Her father has faked a Wedgwood room in order to conceal a genuine vase which he has bought from a fence. She proposes to sell Charlie the vase for an easy price if he will vouch for the authenticity of the room; and in a night of hard bargaining Charlie loses his virtue and acquires a never to be forgotten insight into the business of dealing. Even here romance is ridden on the tightest of reins. Love is represented simply as a branch of business.

The big scene is an auction set to music, and Miss Joan Littlewood organizes its exuberance and split-second timing with brilliant stagecraft; and after the auction the dealers hold a private "knock out" bidding in concerted recitative which is extremely funny in itself and also brings the story round to the point at which all the double-crossing dealers contrive to do vastly well at the expense of affluent



TEACHER & PUPIL in the slippery world of stall-business ethics revealed in *Make Me An Offer*. Left: unsentimental Redhead (Dilys Laye) who uses her charm exclusively as a trading counter. Right: unworldly Charlie (Daniel Massey) whom she awakens to the concrete facts of Portobello Road life

domestic tiffs. She is afraid to tell her husband that another baby is on the way.

The rest of the story describes the education of Charlie and arrives cynically (and amusingly) at domestic contentment. He loses his honesty as a dealer and his virtue as a husband, but he learns that "a married man has no right to be honest." If he is to keep wife and bairns in decent comfort he must do as dealers do in the Portobello Road. His instructress in the art of dealing is the daughter of a war profiteer who has come into the market to add to the money she has inherited.

Redhead, as Miss Dilys Laye is called, is a rare bird among musical heroines. She uses her potent attractions purely as business assets. Her interest in the hero springs not from love (though she thinks him an attractive youth) but from her recognition that the other dealers

Americans who are in on the coming fashion for Wedgwood and have instructions to clean up the market cost what it may. The personal success of the evening is made by Miss Laye. She brings a brisk, businesslike charm, curiously reminiscent of Miss Bea Lillie, to the young woman who outsmarts all the dealers. The harder the bargain she drives the more radiant she becomes, and she handles the more cynical of Mr. David Heneker's lyrics with delightful verve.

Mr. Meier Tzlniker, that accomplished Jewish actor who has never been known to fall below his own high level of accomplishment, is the least scrupulous and the most amusing of the dealers, and Miss Diana Coupland sings well as the bewildered but devoted wife of Mr. Daniel Massey's simple Charlie. Miss Sheila Hancock makes her mark as a low comedienne.



## CINEMA

BY ELSPETH GRANT

### Perhaps we aren't meant to laugh

IT WAS ONCE MY MISFORTUNE TO interview Mr. Danny Kaye on the subject of humour. To him—who had reduced, or perhaps elevated, millions to uncontrollable laughter—I had to put the question “What makes *you* laugh?” Mr. Kaye ran an icy and unsmiling eye over me and said sourly: “*That* does—a question like that.”

While it is common knowledge that many a humorist is by nature lugubrious, the implication that life was no laughing matter rather shook me: at least, I felt that Mr. Charles Chaplin, Mr. Bud Flanagan

(which may, of course, be doing him an injustice) as a rather trying, strictly egocentric character with an unbecoming streak of self-pity in his make-up: the best that can be gleaned about him is that he is a fine cornet player—and this one can hear for oneself, for it is Mr. Nichols in person who plays the cornet off-screen while Mr. Kaye, goes through the motions.

(It seems to me absolutely dotty that an entertainer as brilliant and versatile as Mr. Kaye should elect to spend a great part of the film pretending to do one of the few

wrecked by Mr. Kaye because he is mad about (unfashionable) Dixieland music, and livid because nobody wants to listen to his arrangements. At last somebody does—and Mr. Kaye can form a band of his own, “The Five Pennies,” with which he tours the entire country. It is a great success.

The band-leader is accompanied everywhere by his wife and (an infuriating) little daughter who doesn't know what home life is but is partial to poker at 3 a.m. Miss Bel Geddes persuades Mr. Kaye to send the child to school. Whether through the wrench of parting or through spending Christmas night moping in the rain without a mackintosh, the little girl contracts polio. Mr. Kaye, overcome with contrition at having neglected her, drops his cornet off the Golden Gate Bridge, leaves his band flat, ignores all his commitments, breaks his contracts, and takes a house so that he can settle down and, when not working at the local shipyard, devote himself to teaching his daughter to walk again. There are some sticky sentimental patches before she is restored to health and her father makes a comeback.

The best thing in the entire film is a new arrangement of “When The Saints Go Marching In”—put over with enormous panache by Mr. Louis Armstrong and Mr. Nichols. If it has not been recorded, you will simply have to see the film just to hear it.

Mr. Robert Mitchum, wearing a whacking great battered sombrero and speaking with a Mexican accent, somnambulates through *The Wonderful Country* as a gringo hired by a Mexican politico (Senor Pedro Armendariz) to smuggle guns out of Texas for local use. Delayed on his mission by a broken leg—this enables Mr. Mitchum to get a little sleep lying down—he loses the contraband guns and meets up with Miss Julie London: it would be hard to say which places him in the more dangerous position—for Senor Armendariz needs those guns badly and Miss London is married to a jealous army major (Mr. Gary Merrill) who doesn't like strangers.

Fortunately for Mr. Mitchum (though most unhappily for the film) Senor Armendariz is assassinated before he can do him any harm—and Mr. Merrill is conveniently bumped off by Apaches: under Miss London's reformatory influence, Mr. Mitchum throws away his gun. Or maybe he is too tired to go on carrying it: certainly *looks* that way. You could knit a man-sized pullover out of the story's loose ends but the scenery's grand.

An American commentary that digs you in the ribs in a “Get him!” —“Get *her*!” mood mars *The Mating Urge*, an otherwise inoffensive, often interesting, sometimes touching film on tribal courting and marriage customs in Africa and the Far East—all preferable to those in darkest Chelsea.



DIXIELAND DUET is the high-water mark of *The Five Pennies*, story of a famous jazz combination and its leader Red Nichols. Louis Armstrong and Danny Kaye (as Nichols) give out with *When The Saints Go Marching In*. You will simply have to see the film just to hear it,” says Elspeth Grant

or the late, never-to-be forgotten Mr. Sid Field if asked the same question would have given me a more encouraging and gracious answer—out of the warmth of their personalities and their conviction that the world is really not such a bad old place. They seemed to have risen above the *Weltschmerz* which is apparently eating Mr. Kaye: even the crusading Mr. Chaplin, who has begun to take himself awfully seriously, is still capable of spontaneous laughter from the heart, whereas Mr. Kaye rarely gets beyond the brief expression of a mirth only skin-deep.

Still, this doesn't matter much in *The Five Pennies*, for if Mr. Kaye is essentially no laughing boy, neither, one gathers, is Mr. Loring “Red” Nichols, the cornet (pronounced “cornette”) virtuoso, as whom Mr. Kaye appears. I know nothing about Mr. Nichols's real life but he emerges from the film

things that he *can't* do: why boost Mr. Nichols's talents when, with the invaluable support of his delightful and inspired wife, Miss Sylvia Fine, who seems able to shake hit numbers out of her sleeve, he might be displaying his own to better advantage?)

Mr. Kaye, as Mr. Nichols, is a confident hick from Utah who comes to New York to prove that he can play the “horn” better than anybody—except Mr. Louis Armstrong, that genial jazz-genius, with whom he tangles entertainingly on (I think) his first night night out in the great city. He gets himself a job under a band-leader (Mr. Bob Crosby) whose misty-eyed manner he despises, he marries a “society chanteuse” (Miss Barbara Bel Geddes) and loses his job, through guying his boss, on his wedding night.

A number of radio engagements follow and each is systematically

RED NICHOLS STARTED HIS CAREER as a cornet player in New York in 1923, at the age of 18. His father happened to be a professor of music, who no doubt helped him on his way. Once he reached New York he found no difficulty in finding a job with the big bands, and he worked in close succession with Sam Lanin and Paul Whiteman, apart from leading his own pit orchestra. He was one of the most prolific record-makers of the early white jazzmen, mostly made under his own name with *The Five Pennies*. More often than not there were at least 10 musicians on the sessions but the name stuck.

Red's style was conservative, his progress unspectacular; he never received the acclamation which was given to his contemporary, Bix Beiderbecke. It is quite obvious from his records that he modelled his style on Bix's, but his biggest contribution to a rather sterile period

in history was his introduction of several important musicians, by way of his perennial recorded sessions, to the appreciative public. The three most outstanding of these were guitarist Eddie Lang, trombonist Miff Mole, and that household name in clarinettists, Benny Goodman.

Now Hollywood has made a film of Mr. Nichols's life, with Danny Kaye in the title rôle. I haven't been able to see it yet, but I expect it portrays him as a rather glamorous, self-centred figure; I rather doubt whether he ever was—his heart was too deep in his music, which at its best ranks as an earnest attempt to shackle the untamed mystery of Dixieland music. Free improvisation was a thing of the past, so far as *The Pennies* were concerned. Their arrangements were compact, closely knit pieces, which undoubtedly gave the lead to such later groups as Bob Crosby's Bobcats.

continued on page 294



## RECORDS

BY GERALD LASCELLES

### The Pennies paved the way

AMERICAN POET *John Malcolm Brimin*, author of the controversial *Dylan Thomas In America*, has just published a biography of *Gertrude Stein*, *The Third Rose*. In Britain recently, he hopes to make a return visit soon. Meanwhile he has just finished editing a new edition of *Emily Dickinson's* works, and future plans include a visit to Japan to gather material for a new book.

PHOTOGRAPHS: VICTOR GLASSTONE

ENGLISH PLAYWRIGHT *Ann Jellicoe*, whose play *The Sport Of My Mad Mother* won a prize in *The Observer* competition, and was staged last year at the Royal Court, has made a new translation of *Ibsen's Rosmersholm*, which will have its first night at the same theatre on 18 November. Niece of architect *Geoffrey Jellicoe*, she studied at the Central School of Drama and later set up the first little theatre in London—the Cockpit—to have an open stage



## RECORDS *continued*

Capitol's "Parade of the Pennies" (T1051) is an up-to-date interpretation of some of that early music, with Nichols himself at the helm. Notable spots are from clarinettist Heinie Beau and bass-saxophonist Joe Rushton, who both contributed to some earlier revivals of the same group. Nichols was one of the first leaders to feature the bass sax, so expertly played by Adrian Rollini.

I have no doubt in my own mind that the Five Pennies have, in various ways, exerted great influence on many British groups, especially those who aspired to jazz in the unrewarding prewar days. Nowadays it is fashionable and conventional to follow the stronger line of development which stems

directly from New Orleans. That slightly mad Irishman, Mick Mulligan, puts his band through their paces, aided and abetted by George Melly, in an amusing Nixa album (NJL21). There is a danger that Melly's stage presence may outweigh the band's jazz integrity; I hope it never happens, especially when he writes such distasteful cover notes for his own records (Parlophone PMC1103).

The French, notoriously the most unscrupulous jazz fans in Europe, manage to produce some oddly assorted music. The Left Bank Bearcats, a noisy Dixieland group, expound their own ideas of stereo jazz in one of Pye's Golden Guinea albums (GSGL0010).



## BOOKS

BY SIRIOL HUGH-JONES

### I say you chaps—they're spying

IONA AND PETER OPIE ARE A remarkable couple of devoted researchers, who some years ago collected the two marvellous *Oxford Nursery Rhymes* books. They have spent the last eight years studying the speech, private games and rituals of 5,000 schoolchildren, and have tied up the information in an enormous and fascinating book

called *The Lore And Language Of Schoolchildren*. Some of it is funny, some of it familiar, some of it as new and strange as though the book were a record of the habits of a savage and disorderly tribe. And much of it makes one wonder how anyone survives the violent, merciless world of school.

There are rhymes and jingles, *continued on page 296*

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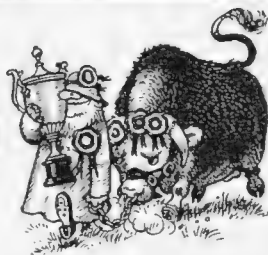
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BOOKS *continued*

some jolly, some graveyard and ghoulis; rude things to shout at people in the street, cheerful improprieties, merry quips and strictly ungracious things to say to those you don't like or wish to vanquish in argument; tricks and jokes to make the other fellow look a fool; superstitions, local customs, and ways of celebrating feats and holidays.

The general effect, in short, is of peering closely at a weird race of lawless, ebullient, fiendishly lively and inventive, rip-roaring midgets, a race in which the strong and quick-witted stand a chance of survival but the greedygutses, fatties, clever-dicks, dafties, swank-pots, stare-cats, cry-babies, crawlers and cribbers must have a pretty thin time of it. There is also a laconic, blood-chilling little chapter about some minor tribal tortures known jollily as Nelson's Grip, the Ginot Handshake, the Chinese Twist, the Barber's Rub and the Cumberland Creep ("a little torment practised in Chelmsford," say the Opies, with cool academic precision and calm), and if some adults seem reluctant to renew old school friendships in later life, maybe it is not altogether surprising. This, especially if you have strong nerves, is a smasho whizzo book, by gog jolly custard, and I think even the most nervous ought to take a good look at it. For several hours at least after reading some of the Opies' more hair-raising information, the adult world looks as sweet and sentimental and cosy as a verse on a valentine.

The hero of Alan Sillitoe's *Loneliness Of The Long-Distance Runner* would have known all about the casual cruelties of the tough children in the Opies' book. The Runner is a Borstal boy, backed to win the long-distance championship and thereby the approval of the authorities. He loses the race, being honest in his way and not in

"theirs." The writing is brisk, bold, grimly funny, immensely readable, and the publishers say that the title story is "perhaps as profound a study of the rebel mind as has ever been written." Maybe it is a study, objective and dispassionate. I thought there was a faint note of romantic heroism about the running bandit, something that asked you to admire as well as understand him; but it's hard to be sure.

I am a cautious, often rather puzzled fan of Peter de Vries, but his new novel, *Tents Of Wickedness*, has me beaten. He is now widely known to be a funny writer, with a mad zany enthusiasm for language and for the startling, desperate and frequently ludicrous situations in which sex and civilization land his characters, most of whom, in a muddled but sincere way, seem to want to be good and nice rather than bad and nasty. But *Tents Of Wickedness* seems like something into which the author has tried to cram the whole bag of tricks, parody, pastiche, puns and all. At the heart of it is Sweetie Appleyard, a fey and elfin poetess with a tree-house, who suddenly turns as wild as one of those garlanded Thurber women on the prowl.

Mr. de Vries makes me thoroughly nervous in his present mood. I know most comic writers are moody souls in torment, but mostly they manage, with gritted teeth, to conceal the suffering. I found *Tents Of Wickedness*, for some reason I cannot quite understand, oddly disturbing and read it with growing unease, somehow all the more because of its undoubted wild and dotty wit. Mr. de Vries makes me want to dive for cover, for fear the approaching storm should be more than we can bear.

About Simon Raven's *Brother Cain*, a thriller written in a sort of lurid phosphorescence, I am even more perplexed, as it seems to me hard to make out whether it was in

fact intended seriously or was merely meant to be a modish shocker. Its muddy hero, Jacinthis Crewe, is bi-sexual, in debt, too much of a liability for school, Cambridge or the Army, and pre-occupied with the problem of personal honour, which one can well understand. He is taken on by a mysterious organization, and only a murder-mission, with full melodramatic trimmings in Venice, fancy-dress party and all, makes

him reject the road to hell. Some of the more torrid bits, which I feel ought to be marked with three stars as in *Cold Comfort Farm*, seem so conscientiously horrid they make one laugh, which I cannot believe to have been the original intention. If Mr. Raven goes on building up this murky, feverish world much longer, there will be no one to rival him as the Monk Lewis of the post-Krafft-Ebing age.



The title cartoon from Alex Graham's book of sporting drawings *Please Sir, I've Broken My Arm*. (Kaye, Ward & Vane, 12s. 6d.). Graham's imperturbable butler Briggs has now appeared in *The Tatler* for 12 years

Magie 'Baton'

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PERFUME SUGGESTIONS  
FOR CHRISTMAS

LANCÔME

Fleches d'Or

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BEAUTY by  
JEAN CLELAND

## Try it dry before you ski

THE SOARING POPULARITY OF WINTER SPORTS HAS SPARKED OFF advice on all aspects of ski-ing. The newcomer has a wealth of expert knowledge at her disposal on what to wear, and how to cope with sun and wind.

If this is your first winter sport holiday I would advise some ski-ing instruction before departure. Lessons are being run throughout the season at two London stores, Lillywhites of Piccadilly Circus, and Simpsons of Piccadilly, in their dry ski schools.

By taking a course—which is not expensive—you become familiar with the basic movements, and save time when you get to the nursery slopes. Instruction in both schools is given by internationally famous skiers from Switzerland and Austria, so that you can be sure of starting right. Skis are provided, and boots can be hired.

At Lillywhites, in addition to the lessons, a programme of ski films specially flown from America, and shown for the first time in this country, will be presented each evening at 6 p.m.

The Ski Club of Great Britain, in an excellent little book called *Pre-Ski Exercises*, stresses the importance of getting into trim before a winter sports holiday. This applies not only to novices, but to all who only take a few weeks' holiday each year. However proficient the skier may be, muscles stiffen between holidays and this is why a few daily exercises are advisable.

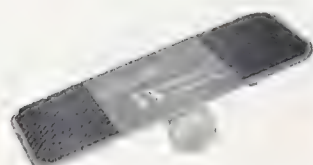
Says the book: "Ski-ing is a sport which demands flexibility of muscles and general body fitness . . . it is important, in order to avoid injury and excessive fatigue, that no one should go straight on to the snow from a sedentary life without some physical preparation." A

series of excellent exercises follow. These can be done at home. In many, emphasis is laid on knee-bending to loosen the joints.

In one example you hold on to the end of the bed or the back of a chair, and stand erect with the feet together. Then stretch the left leg back as far as possible, at the same time bend the right knee, pressing it down and forwards. Now bring the left leg up, bend the knee, and swing it up to the chest. Return to original position, and repeat the movements starting with the right leg. A second exercise starts from the first position (holding on to some firm object). Swing the body to the left then bend the knees and sink the hips down to the left side with a dipping movement. Return to original position, and dip to the right. Continue alternately, starting gradually and increasing to 10 times each way.

At the end of *Pre-Ski Exercises* there are a few hints about the fit of boots, length of skis and sticks. Any more advice can be had at the stores already mentioned. At Harrods, in addition to assistance from sports experts, help is available in the cosmetic department on protective creams and lotions, according to where you are going—winter sporting in the snow, or cruising in the sun.

One of the beauty problems that besets most holiday makers is that of hair. If wearing winter sports kit, it is likely that this includes some sort of tight-fitting cap which isn't the best thing for keeping hair immaculate. If one is cruising bathing comes into the picture, and again a cap is worn. Hairdressers advise a simple style, with hair cut and shaped so that it can easily be changed from the casual day look to something more formal for evening.



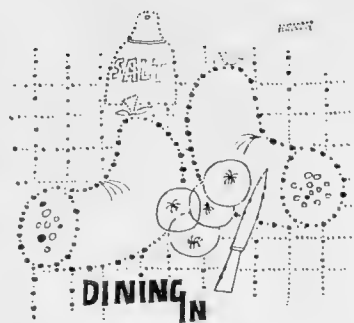
PRE-SKI EXERCISERS are the Bongo Board (left) and the Spenski Trainer which simulates ski movements and has sliding foot-rests with attached bindings (see *Counter Spy* on page 306). The board moves on a roller and the user's weight must be shifted to maintain balance. Prices: board £1 18s. 6d., trainer (not for beginners) £15. Both from Lillywhites



... but everyone  
has a 'double'  
when it's  
**VAT 69**



**THE ONE SCOTCH  
THAT STANDS OUT**



by HELEN BURKE

## Apples are so obliging

IN SPITE OF EARLY ALARMS, IT seems that there are, after all, far more apples this year than folk who grow them can use in the ordinary way.

Appeals for apple recipes reach me regularly, and it occurred to me that preserving apple purée or sauce for the winter and even later on might be useful. The point about having apple sauce on hand is that it is on hand, ready to be incorporated into any dish in which it is required. Two-operation dishes have a way of disappearing from our cooking repertoire, because there is little time for them. Since the making of sufficient apple sauce or pulp, as the preliminary preparation for at least a dozen dishes, can be carried out at the one go, the job is well worth while.

Apart from using apple sauce, as such, for roast pork or duck or boiled bacon, it can be used in apple crumble, apple pancakes, apple snow, apple flans, Friar's Omelet, and many other sweets.

I use 1-lb. jam jars (relics of World War II), with rubber bands, glass tops and metal clips. They make a perfectly good seal. As one jar is about all that is required for a dish, they are economical. If, however, I were buying new jars today, I would prefer to have those with glass tops and screw bands.

Here is the easy way to make the purée. Cooking apples are best and Bramley Seedlings are the best of these. A good weight is 12 lb.

Peel and core them and discard any blemishes. Cut them directly into 2 inches of water in a preserving pan, to which has been added the juice of 2 to 3 lemons. (This will help to preserve the whiteness of the apples.) Bring them to the boil and keep an eye on them to see that they do not "catch" on the pan.

When they have "fallen" (that is, become a pulp) quickly rub them through a sieve into another pan. Reheat them, then pour them into dry sterilized jars, filling them to within  $\frac{1}{4}$  to  $\frac{1}{2}$  inch from the top.

See that the rims are free of any sauce. Adjust the rubber bands and place the glass tops and clips on loosely—or, if screw bands are used, do not tighten them but leave an outlet for escaping steam.

Stand the jars on a wooden base or folded clean cloth in a large pan, not touching each other or the sides of the pan. Pour in very hot water to reach up to their necks. Cover, bring to the boil, and continue boiling for a good 5 minutes.

Remove and see that the caps and metal clips are in position. Tighten the screw bands (if used). Stand the jars out of a draught and leave them to become cold.

Friar's Omelet is not an omelet at all but a pleasant baked apple pudding which is turned out, when cooked, and served with thick cream. It is an almost forgotten dish, except in the "apple country," where it still remains a favourite.

For 4 servings, peel, core and stew about 1½ lb. cooking apples with the juice and grated rind of  $\frac{1}{2}$  lemon and sugar to sweeten. When they are pulped, rub through a sieve.

Rub down 2 to 3 oz. breadcrumbs and sprinkle half of them into the inside of a thickly buttered deep pie-dish. Well beat 2 large eggs and mix them into the cooled apple sauce. Turn the mixture into the prepared dish and sprinkle the remaining crumbs on top. Bake for 35 to 40 minutes in a moderate oven (355 degrees Fahr., or gas mark 4).

Leave to settle, then turn out, sprinkle with caster sugar and pass thick or even single cream separately with the sweet.

Swedish Thousand Leaf Torte (which is no more a tart than Friar's Omelet is an omelet) is a sweet for special occasions.

Make or buy 1 lb. puff or rough puff pastry. Roll it out into a strip and cut 6 squares from it. Place them between sheets of wax paper and roll each out very thin. Using a saucepan lid as a guide, cut them into rounds, and prick each with a fork. Place them, still on the wax paper, on a baking sheet, brush with cold water, sprinkle with a little caster sugar and bake for 6 to 8 minutes at 450 degrees Fahr. or gas mark 8. Take out and, when cold, remove from the paper.

Make a vanilla cream this way: Into a double boiler put  $\frac{1}{2}$  oz. cornflour, 1½ oz. sugar, 2 egg yolks and  $\frac{1}{2}$  pint top milk or single cream. Work them well together. Add 1 oz. butter and stir over hot water until the cornflour is cooked. Add  $\frac{1}{2}$  teaspoon vanilla essence and stir occasionally until the cream is cold.

Sandwich the layers of pastry alternately with sweetened lemon-flavoured apple sauce, the vanilla cream and slightly sweetened vanilla-flavoured whipped cream. Spread a thin water icing on top and sprinkle chopped browned almonds over it.



'The Vintage' an engraving after a painting in the Tate Gallery by T. Uwins, R.A.

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GERMAN TOUCH (from the East Zone) is the fold-back hood on a Wartburg. The conversion—available over here—can be fitted on a normal saloon

MOTORING by GORDON WILKINS

## The case for convertibility

ALTHOUGH THE BRILLIANT SUMMER is only a memory, convertibles are still topical. Few people can keep cars for sunny days only, and most convertibles have to weather the winter. Modern synthetic materials have given us soft tops which are rot proof and resistant to chafing, but it was disappointing to see so little progress in convertible design at the Motor Show. The choice available is still limited but there were some hopeful signs.

The plan for changing the convertible into a coupe for the winter by clipping on a detachable hard top is spreading from the sports car world to more roomy models. The Renault Floride is a beautifully thought out example and with hard top in use it is practically indistinguishable from a fixed head coupe. Porsche have a similar combination and as the hard top has extra quarter windows, it gives much better all-round vision than the soft top. The Sunbeam Alpine uses the same arrangement, but some of the early examples suggested the need for further development of the hinged metal panels which conceal the soft top, and as the hard top does not have quarter windows, there are blind spots in the rear corners.


For the Austin-Healey 3000 one can get a completely transparent plastic top which gives all-round vision comparable with an open car, but it does give the occupants the appearance of goldfish in a

bowl and must be intolerable in hot, sunny weather. The flexible plastic material now widely used for rear windows on convertibles bends easily without cracking and does not turn yellow but it seems to have one annoying defect. Rain sticks to it, obstructing the view, and it takes a great deal of wiping to restore the vision. Sometimes the wet material turns temporarily opaque. Another problem for the laboratory boys.

Most of the popular British medium-priced convertibles are made by the same company, which uses as many of the standard saloon-car parts as possible. I must confess that I have not always had happy experiences with them in the past. I remember one model on which no amount of effort, applied to the folding arms and clamps, could induce the top to stay up in a violent rainstorm. Finally I had to use my braces to tie the top to the windscreen, accepting dire risks in order to keep dry. I have not tried recent models of such convertibles as the Hillman Minx, Singer Gazelle, Ford Consul, Zephyr and Zodiac but as I have not observed any owners emerging with their trousers round their ankles, I assume that the mechanism now works satisfactorily.

I do not see much point in paying for those so-called automatic convertibles in which the little gnome who lives in the back only

*continued on page 305*



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MOTORING *continued*

shoves up the rear half of the hood, leaving the driver to struggle with clamps and levers and get his hands dirty erecting the front half. The Americans do it so much better, producing tops which really do furl and unfurl themselves at a touch on a button, but they are heavy and fairly expensive. There is plenty of scope for a bright inventor here.

Ford had a splendid idea in their Sunliner on which a complete hard top swung back and stored itself in the trunk, but the mechanism took up most of the trunk, leaving only a little box in the middle for luggage. A few years ago the American stylist Brooks Stevens exhibited what looked like an attractive alternative. The rear and side windows dropped down into the body, and the hard top swung back to lie on top of the tail which fitted like a glove, the opening for the rear window forming a frame for the number plate and tail lamp. No one seems to have put the idea into production, so perhaps there were unexpected snags in it.

Of course any kind of convertible is likely to be more expensive than an equivalent saloon, as the demand is smaller and the normal car structure has to be reinforced to make up for the loss of stiffness when the steel top is removed. This

also explains why convertibles weigh more than saloons. This is where the platform chassis, or the separate chassis with built-up body is a big advantage. Triumph are planning to introduce a convertible Herald once they have reduced the big backlog of orders for saloons and coupes, but meanwhile at least one private owner has done the job himself, by taking the top off a coupe. It should be easy to make a really sweet little convertible with detachable hard top for the winter months by this method.

The only one of the new American compact cars so far available in convertible form is the Studebaker Lark which has a good feature—adjustable head rests for the front seats.

The convertible tops on German cars are usually bulky and heavy and do not fold away within the body contour. The same applies to the Mulliner Rolls-Royce Silver Cloud. Some people think that this spoils the lines, but I suspect it does help to reduce draughts round the back of the neck when running with the top down. Another German idea, now available in this country, is a fold-back top which can be fitted on a normal saloon. It gives a larger opening than the conventional sliding roof, which many manufacturers have dropped from their ranges in postwar years.



ENGLISH STYLE: Convertible top of the Mulliner Rolls-Royce Silver Cloud—like some German makes—does not fold away within the body contour



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ESPIONAGE: MINETTE SHEPARD

SKI BOOTS in white leather—a Continental import—are comfortable and light with wrap-over fronts and foam rubber padded tongues. Continental, too, are the ski gloves from France in black leather with elasticized wrists and wool lining. Boots: 13 gns.; and gloves: £4 14s. 6d., from Gordon Lowe of Brompton Arcade



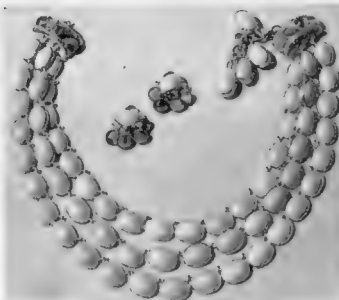
SKI GOGGLES from Harrods have rubber frames (foam-rubber lined) and double Perspex lenses, the inner with a square cut out and side holes for ventilation. Price: 15s. 6d. The second pair have a choice of three Perspex lenses which clip into the frames. By Meiss, at Harrods, they come in their own red leather case and cost 18s. 6d.



ICE SKATES (white leather tops) for figure skating, leather guards, and white wool hat and patterned gloves, all come from the newly opened Pindisports Ski Centre in High Holborn. Ski clothes here are mostly Continental and of the best quality and design. Anorak prices start around £4 and elasticized women's vorlages cost £7 15s. Expertly-fitted ski boots can be hired at 45s. for 18 days. The skates cost £5 12s. 3d.; guards, 11s. 6d.; hat 7s. 6d.; gloves 28s. 6d., from a wide selection



Neil Peppé



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SKI OR CRUISE plans should include a pre-holiday visit to the new Carousel Boutique at Harvey Nichols. Tricel shirt is monogrammed in blue but comes in a wide choice of colours, price 2 gns. Huge coin gilt cuff links are plainly initialled and cost £2 12s. 6d. The service takes 14 days. The Boutique is packed with crazy but bewitching casual clothes—and formal ones, too—none over 15 gns. Pearls can be dyed to match any of their clothes



Broseley Studios

TRADITIONAL IRISH pattern below in a royal blue wool sweater—one of many jewel-like colours—with a turtle neck. Price: £5 10s., for après ski. From Sarah Ward, 37a Kensington High Street, W.8, where skilled knitters produce made-to-measure jumpers and cardigans designed by Mrs. Cornelius, the proprietor, in traditional Irish patterns. The knitwear is reasonably priced—especially the natural oiled-wool sweaters for men and women which cost around 7 gns. and £6 10s.



SKI-EXERCISER for home use is called the Spenski Trainer (picture on page 299). Used for six to eight weeks before a winter sports holiday, it will make the prospective skier fit and free from muscular pain after the first day of ski-ing. The Trainer has a four feet by two base with the equivalent of a pair of skis fixed in front on a movable pivot. On either side are holes for inserting ski sticks. The Spenski Trainer has fittings, called platforms, so that you can use bindings, and boots—which can be tested for comfort. In one of the most valuable exercises the skier leans back as though falling, then learns to recover balance and running position. Price: £15, from Lillywhites. It is unsuitable for novices.



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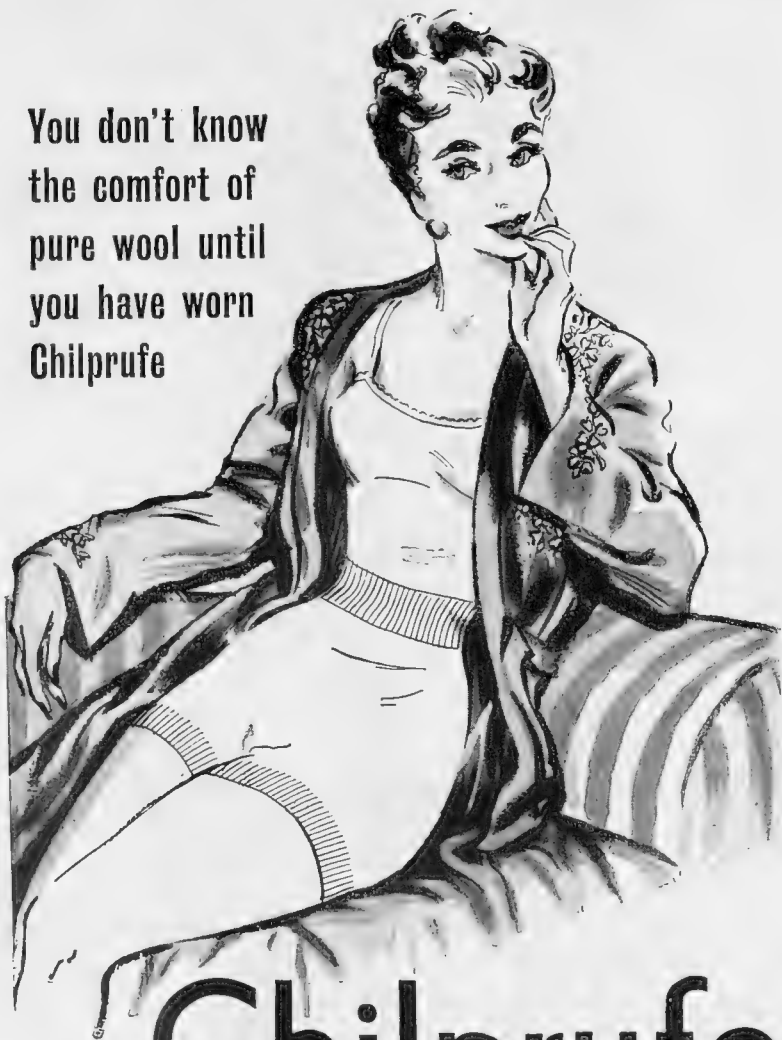
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Social  
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O

for the wings  
of a dove!

*I have you fast by the buttonhole,  
Your groans will not avail,  
So pull up a chair, and stretch your ears  
And hark to a traveller's tale.*

*We caught the bus from the terminal  
At a quarter to frosty four;  
They'd given us tea (to cheer our hearts)  
And bacon and eggs galore.*

*Two hours of Hell on the Great West Road,  
And the airport hove to view.  
So we all got out, and we sniffed the breeze . . .  
And the fog came down like glue.*

*We sat on our bags in a Customs shed  
Till the fog had cleared away,  
And some of us wept, and some of us sang  
And some of us tried to pray.*

*'Twas then they discovered a technical hitch  
In the guts of the aeroplane.  
So back to the perishing terminal  
For bacon and eggs again!*

*Marooned we were, with a dying hope  
That in spite of all, we'd fly,  
Till the Tannoy shattered our reverie  
With its strange half-human cry:*

*"You've had your chips for another week,  
Man, woman, and child alike,  
For the milk went sour in the staff canteen.  
So the men have come out on strike."*

*Oh, I'm cursed by Fate with a Jonah's curse,  
And a jinx that holds me bound—  
If I have to travel by aeroplane,  
We'll never leave the ground.*

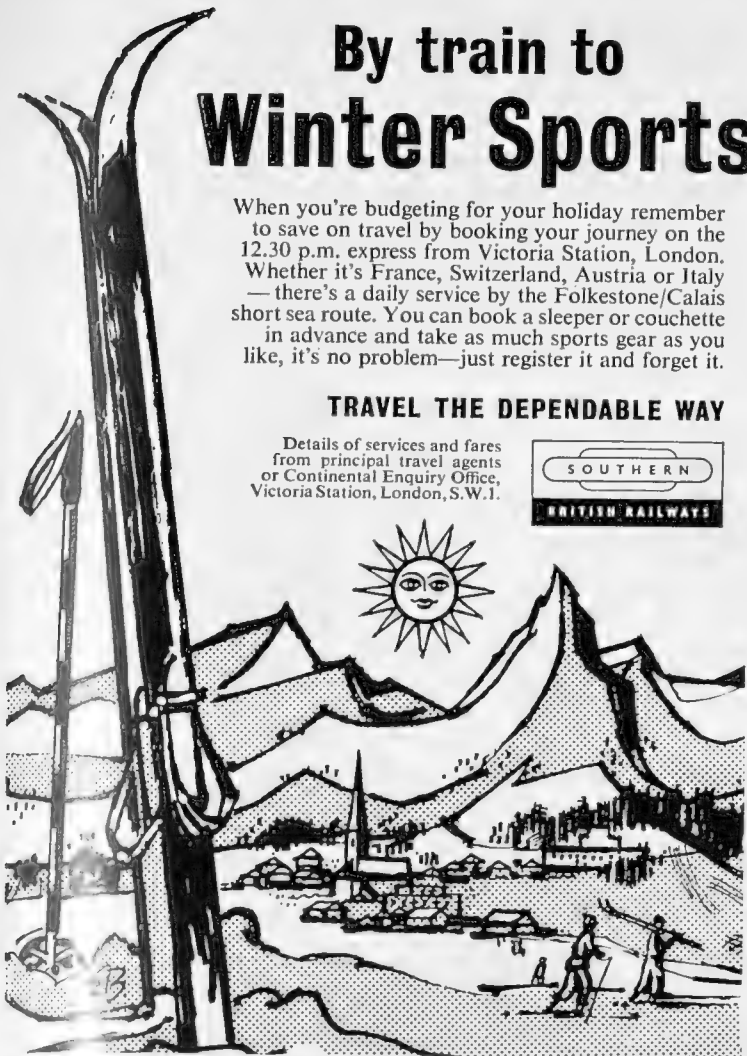
Francis Kinsman

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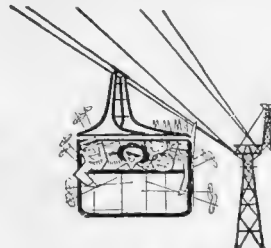
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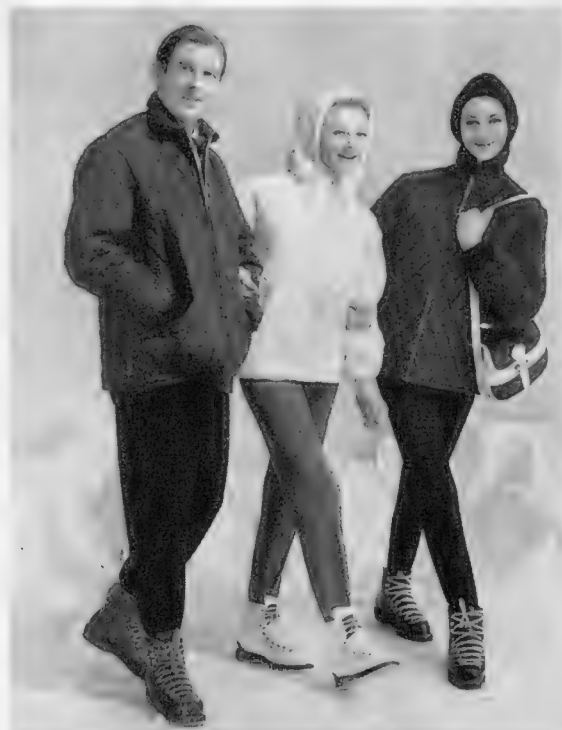
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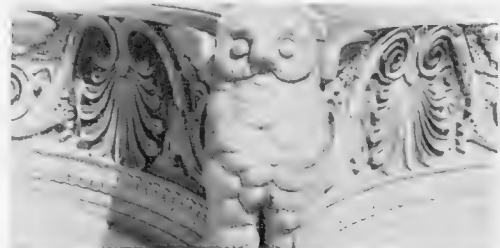
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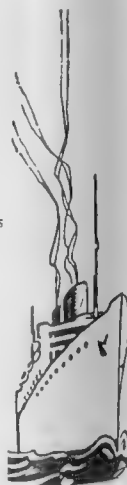
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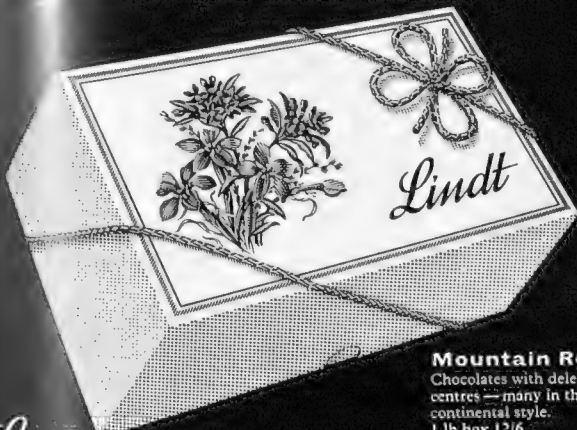
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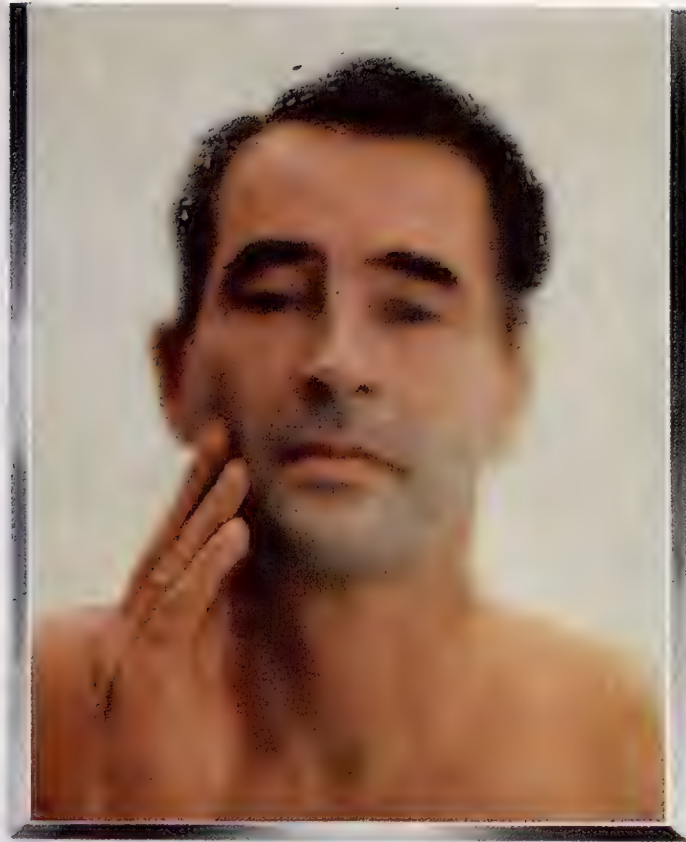
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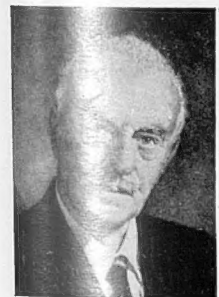
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(Continued from previous page)

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